# Lost Jaina Tribes of Trikalinga



Das Kornel & Giridhar Gamang

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## (Koraput & Bastar)

DAS KORNEL & GIRIDHAR GAMANG

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kornel_das@yahoo.com.

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*Dedicated in memory of*

G. RAMDAS, *B.A., M.R.A.S.*
*Head Master*

of
Jeypore

for his contribution to morden education and anthropology in Koraput and Kalinga history.

# PREFACE

Orissa still houses a large number and range of societies and some of them are still very primitive. It is recorded that there are 51 scheduled tribes who live in undivided Koraput district alone. It is seen that most of the tribal groups and societies have retained and carried forward some of their former religious practices. Many thinkers believe that they are living pre-history, and form the link to the continuity of culture survival.

Koraput and Bastar tribal culture is diversified and rich. It is original and has refined in due course for generations; but each one has continued to maintain their cultural identity.

The tribal of Koraput and Bastar, represent to a wide stock of origin, and may have come down from various regions. They represent Austro-Asiatic, Dravidian and Indo Aryan and mixed origin. They have maintained tribe group identity through strict code of social discipline within tribe and between tribes such as marriage between tribes is totally forbidden, and socially prohibited.

They came in with very many religions like Buddhism, Jainism to start with and then Hinduism, which was at first, Saivism followed by Vaisanavism and entered into 'Sakti' worship. The Saivism of Bhairaba cult also appeared along with Omnatya and Jogis in the district. They have witnessed Mohammedan rulers and Christian missionaries from 15th century onwards. The ancient Indian religion flavour in their life, and living still persists and on the whole in their culture.

It is the history that has shown that communities are not static and they change and influenced by other more powerful or those who hold the rulers. So many times the isolated societies those which hold strong reason to that effect have continued to carry history along; such instances are rare but if known contribute immensely to knowledge and history.Koraput-Bastar has such relevance to a greater extent.

It was R.C.S.Bell, the District Collector, Koraput remarked(1941),"Antiquities in the district (Koraput) are few, but certain old temples that are still standing in the neighbourhood of Nandapur and images which have been dug up near Jeypore bear unmistakable signs of origin. But there is no record either inscriptional or traditional to tell us who were the Jaina inhabitants of this country and when they flurished." This book is all about it.

The history of Jainism in Trikalinga both from inscriptions and archaeology and geographical prosospectives was considered and it points out to Koraput-Bastar region. The subject has however very scanty information; thus the history was built from the available literature and references pertaining to Kalinga, Andhradesa, and the South Kosala and others.

Remnants of Jaina religion are still marked among tribal societies. Jani, is one such institution that is still alive in many tribal groups as a religious institution of importance and is respected.Poraja, Kondh, Dongria Kondh, Jhodia Poraja, Didayi,Pengo Poraja, Parenga Poraja, Ollar Gadaba and other tribes of Koraput-Bastar still have Jani as a preiest.They were studied in detail for their possible linkages to the past Jainas to validate the hypothesis.

Jaina religious rites are still being carried forward in the present day traditional ceremonies like religious thread oven umbrellas, the worship of replicas from white ant queen as form of fertility worship

in Nandi Puja of Jhodia Porajas and Bali ceremony of all Desialoak in Koraput , and some mural drawings and offer of sukla bhogo in pujas etc.

There are very few inscriptions relevant to the region and Trikalinga Jaina; they have been studied and reported. More evidences have also emerged out of historical affiliations of these tribes to ruling dynasties of the past, who made regional history in this part of the country. So separate and detail study though was undertaken; the relevant exerts of the findings are mentioned in this work. The regional history also denotes clearly about the Kings, conquerors who were Jainas by faith.

The other side is the rich archaeological Jaina remains that still remind the glory and rich heritage of Trikalinga history. Possible relationship to powerful ruling dynasties in the area as confirmed from history, archaeological remains, and inscriptions along with their folk stories, oral literature is reviewed. In some cases the living affinity of the tribe population to existing temples, temple towns, places of pilgrimage they value were taken into consideration.

The fieldwork pertaining to oral tradition that was part of the anthropological studies have been analysed and along with historical findings and facts have in- corroborated and inferences have been drawn. Of cource these inferences have their limitations and needs careful interpretation.

Attempts have been made here to bring the cross discipline like ethno-archaeology to correlate ethnographic findings with history. The field works especially related to rituals, do incorporate tinges of past religious affiliations, particularly among the primitive societies and those tribal living in isolation. They have been the basis to bring together all elements of interest to the subject and the present volume.

As said above, in recent years history has increasingly drawn more

evidence from archaeology. Archaeological evidence has underlined the geographical significance to history, particularly the location of settlements and the movement of people and it still to a greater extent can indicate the period of occurrence. There are departures to earlier views as simultaneously the geographical regions continue to have historical activity. That is multiple centers share the same history. This phenomenon was witnessed in Sangma period of South India and in Trikalinga region. These events are of most interest to historians.

Lord Mahavira's travels to Kalinga are well established; further it is established here that he had travelled through the present District of Koraput. Kharavela, Emperor of Kalinga had his presence in Koraput so also the Eastern Gangas, Western Chalukya and Eastern Chalukya along with Nagavamsis ruled the land. Most of them were patronising Jainism. They have been detailed out.

Some how the beginning is traced back to the limited early works of Robert Sewell, Thurston and Rangachari along with many independent discoveries of G. Ramdas of Jeypore contributed to the development of anthropology and history conjugated with archaeological findings to make the Kalinga history rich. Ramdas's classical findings in Eastern Gangas will ever remain in the annals of history. He was a genius as people of his age and time reported. He was the founder father of modern education in Koraput who was a mathematician of repute, a chemistry person who studied the minerals of Koraput and contributed research articles in journals of repute both in India and abroad. After all he was a good painter. He was the person behind those many great from Koraput who contributed to the Indian freedom fight and Orissa politics with image. We knew of him from his students and his published papers.

R.P.Mohapatra, B.K.Rath and U.Subuddhi have enriched the studies of Jaina antiquities of Koraput and we thank for their valuable studies

and findings.

Most important contribution was due to Prof. Somsekhar Rao and Prof. Kolleru Suryanarayana from Andhra University, Visakhapatnam who willingly gave hours to discuss the relevant history. We are very thankful to them.

We want to inform the readers that here Koraput and Bastar districts means to Undivided Koraput and Bastar districts only.

We both authors were associated since early 70s and had several serious discussions on history, culture and heritage that the people have built since centuries in Koraput-Bastar. Koraput remained special to both of us, not because we were born here but the people and their broad approach to life, their rich heritage full of poetry, songs of life, dances and music fascinated the most.

We are thankful to many friends in academics, tribal friends who willingly supplemented knowledge to this piece of work. We had the privilege to use the published literature of many and we are thankful to them. This research work is open and there are several hypotheses which will require validation; so we believe in future, scholars and local knowledge base will take it forward to a logical conclusion.

Jeypore (Koraput)
January, 2009
**Das Kornel and Giridhar Gamang**

# About the Authors

**Dr. Giridhar Gamang**

Dr. Giridhar Gamang was born (1943) in the family of Sabara tribe Chief, at Dibirisingi village of undivided Koraput district, Orissa. His grandfather, Sri Malia Gamang, was well known as the inventor for Sabara language script, *Matarbanum*. Dr. Gamang after graduation from S.K.C.G College, Paralakhemundi, Ganjam district, Orissa, served as a teacher before entering politics in 1972 during which year he got elected from Koraput Parliamentary Constituency to the Fifth Loak Sabha. He has represented uninterruptedly the same constituency (Congress Party) in the sixth, seventh, eighth, ninth, tenth, eleventh, twelfth and fourteenth Lok Sabha. He first became a member of the Union Council of Ministers in the Ministry of Supply and Rehabilitation. Later, he was Deputy Minister in the Ministry of Welfare, Minister of State in the Ministry of Tourism, Minister of State (I.C) in the Ministry of Communications, Minster of State for Food Processing Industries (I.C), Minister of State (I.C) Ministry of Planning, programming Implementations and Minister of State for Mines. Dr. Gamang was the President of Orissa Pradesh Congress Committee and was the Chief Minister of Orissa State during 1999. A Parliamentarian of long standing, Dr. Gamang with intimate knowledge of Tribal and Rural Development has engaged himself in several noteworthy endeavours for Socio-economic Development of Weaker-sections. He championed the cause of establishing Central University in all Scheduled Areas in the Country, including the Koraput Central University in Orissa He has expertise in Tribal Music creativity as well as in conservation and popularisation of traditional Tribal Dance forms and music. He has compiled a book on Sabara songs in Oriya script titled "*Pirada Na Kenning*" and author of a book titled "Constitutional Provisions for the Scheduled Castes and Scheduled Tribes" (1992).

**Dr. Das Kornel**

Dr. Das Kornel was born in a Punjabi family at Jeypore (Koraput district) in Orissa State of India on 18th August 1948. His family came down during 1870 from Amritsar to Jeypore, then was under the Agency area of Visakahpatam in Madras Presidency and Jeypore was a State ruled by the Suryavamsi family; they have few documents since 1892. Dr.Kornel is a qualified Veterinarian with specialisation in Animal Genetics and exercised his profession uptill 1999.He had an excellent accademic carrier and had earned Honours to his degree and 3 University Goldmedals and several prizes. He has worked with DANIDA as Danida Advisor and was the Programmee Co-ordinator(IC-SDC) Indo-Swiss Natural Resource Management Programme, Orissa. Dr. Kornel has grassroots level experience in Rural Sector Development—- Project and Programmes, especially the Poverty alleviation programmee areas in tribal dominant districts of Orissa.

His early education and most service period were spent in Koraput district and for brief period in Bastar district. Some how, the life and culture of tribals fascinated him and thus went deep into the subject. He has published about 44 papers in Animal Science and few books in Farming Systems, Socio-anthropology etc. and notably, Tribal Crops - Livestock Farming Systems in South-East India. Manohar Publishers, New Delhi. (2006)'; Tribal Culture Heritage and Cult- —Gutob Gadaba Tribe of Orissa, (1999c) Modern Book Depot, Bhubaneswar;Tribal Culture – Koya Tribe in Transition, A.P.H.Publishing Corporation, New Delhi, (2006).This is a work based on Koya tribe of Malkangiri, Koraput, and the Bangladesh refugees who settled there. The study is spread across 22 years, and observations on Koyas to meet the challenges due to sudden influx of a modern world society have been detailed.

# CONTENTS

# TRIKALINGA AND KORAPUT - BASTAR

Trikalinga as a geographical term have been of interest to the historians since long. The review and sequences basing on epigraphic sources and others have been detailed by G.Ramdas (1926 & 1928) (1) (2) P. Acharya (1952) (3), Ms. S.Tripathy (1985) (4) and Ajay Mitra Shastri (1995) (5)

Scholars have taken Trikalinga to mean a separate region situated to the western part of Kalinga. The inscriptions of Amma I, of Eastern Chalukya clearly indicates that it was a forest country and the opinion of G.Ramdas has been rightly taken up and the suggestion that Trikalinga denoted the high or elevated hilly region situated contiguous to the country of Kalinga. So it can be located as per Tripathy loc. cit as the contiguous part in the present district of Koraput in Orissa and the eastern part of Bastar in Madhya Pradesh, the southern most part of the Kalahandi district. In other words, this region forms southern border of the South Kosala Kingdom of the Somavamsis, the South-eastern border of Tripuri kingdom of the Kalachuris, the northern border of the Vengi kingdom and western side of the Eastern Gangas of Kalinganagara.

In 1925 and 1928 G..Ramdas discussed the significance of the title of Trikalingadhipati and wrote, "Thus Trikalinga means 'high or elevated or hilly Kalinga' and signified in those days the region of the Eastern Ghats from the upper course of the Mahanadi to about the source of the Languliya river in the south. It cannot be understood to signify the country occupied by the Kalinga proper, Kongada and Orissa; nor does the affix 'Tri' means three" (6).

B.C.Mazumdar has interpreted Trikalinga as denoting three countries Kalinga, Kongada and Utkala (7). B.Mishra and R.G.Basak have agreed to Mazumdar's identification.

Harekrishna Mahtab is in agreement with Ramdas and gave the boundry of Trikalinga to comprise of the entire region between the Rishikulya river and Languliya river with the Zamindari of Jeypore in

Koraput and Bastar, Bolangir, Kalahandi and Sonepur districts and also the district of Sambalpur (8).

R.D.Banerji wrote, "The country of Kalinga was divided from very early times into three parts and was called Tri-Kalinga (9).

R.Subba Rao said that 'Trikalingas' are Utkal or north Kalinga, Kalinga proper and Tel Kalinga or South Kalinga" and Trikalinga country "extended from the river Ganges in the north to the river Godavari in the South" (10).

R.C.Mazumdar's note on Trikalinga is very illuminating and it runs, "In Eastern Chalukya records of the 10th and subsequent centuries Trikalinga is distinguished from Kalinga and is obviously regarded as a place of less importance than Kalinga. Without entering into further discussion on this point I think we have to admit that we cannot take Trikalinga in the present record to denote the whole Kalinga, and that it was the designation of a separate region, most probably the hilly tract to the west of Kalinga"(11).

H.C.Ray at first took the title of Trikalingadhipati as a conventional one. His notes on Trikalinga refer to Pliny. He has also criticised the interpretation suggested by G.Ramdas. But in the map No.1 of Vol.II he has shown the position of Trikalinga as the very same as Daksina Kosala comprised in the modern era covered by the Ex-States of Kanker, Patna, Kalahandi, Sonpur and Baud and the Districts of Raipur in M.P. and Sambalpur and Ganjam in Orissa (12).

P.Acharya (13) has reviewed and discussed the question of Trikalinga at length.

There had been in the past, controversies among the scholars of the location of Trikalinga, which then had remained unsolved.

Cunningham wrote "the Mahabharata names the Kalingas three separate times and each time in conjunction with different peoples" (14). Sylvain Levi has discussed all the three appellations, which do not help us to find out the term Trikalinga from them. Pliny mentions Macco-Calingae, Gangarides Calingae as separate peoples from Calingae and this led Cunningham to write that the name Trikalinga is probably old and was known as early as the time of Magasthenes, (4th Century B.C) from whom Pliny chiefly copied his Indian Geography (15).

The copper plate grant of Vajrahasta V mention that his predecessor Gunamaharnava who came from Trikalinga Kingdom which was ruled by Gangas. Sahityadarpana, a treatise on Alamkara wrote by Visvanatha (early 14th Century AD) mentions that the then king of Orissa possessed the title of Trikalingabhumitilaka. From this it appears that the title was assumed by the Ganga kings from 1038 AD to 1327 AD nearly for 300 years by the later Ganga kings (16).

The earliest reference to Trikalinga is met with in the Jirjingi copper plate grant of Indravarman I of the early Eastern Ganga dynasty of Kalinganagara, issued in the Ganga year 39 (665 AD) (17). He assumed the title of Trikalingadhipati, evidently after claiming Trikalinga or at least a part of it to be under his control. The other ruler of this line of kings to assume the title was Mahasamantavarman as known from his Ponnuturu copper plate issued in the Ganga year 64 (790 AD) (18). These two rulers seem to have in their possession both the territories of Kalinga and Trikalinga with the capital at Kalinganagara and sometimes at Dantapara where from the above two characters were issued.

Trikalinga had gone out of control of the Eastern Gangas for long time, after Samantavarman, until it was recaptured by Vajrahasta III during about 1045-46 A.D. and thus in the possession of the Gangas, they are generally called the later Eastern Gangas or the Imperial line till at least beginning of the 12th century A.D. There are various copper plate grants of the Imperial Gangas, after Vajrahasta III that the title continued to be with his son Devendravarman-Rajaraja (1070-78 A.D) and then continued with Anantavarman Chodaganga (1078-1152 A.D) (19). But it was discontinued for sometime, indicating that Trikalinga reign was lost to the Gangas until Aniyankabhima II, the great-grandson of Chodaganga, who was the last king of this dynasty to assume the title, recovered it. The Chatesvara temple inscription (20) of his time records that Visnu, his minister claimed to have established the empire of the lord of Trikalinga, i.e., Anyankabhima III. After the reign of this ruler there is no history to indicate that, king of this dynasty nor the contemporary rulers of any other royal family have assumed this title.

The Eastern Chalukya inscriptions show that there was a kingdom called Trikalinga adjoining to Vengimandala. The Masulipatam plates of Amma I (918-925 A.D) tell that king Vijayaditya IV (918 A.D)

ruled Vengimandla joined with Trikalinga forest (Trikalinga-tav-yuktam)(21). Likewise, it is learned from the Kolavaram plates of Chalukya - Bhima II that Vikramaditya II (sometimes after 925 A.D) held sway over both Vengi-mandala and Tri-Kalinga (sa-Tri-Kalingam Vengi-mandalam) (22).

While considering the question of the location of Tri-Kalinga, of recent Ajay M.Shastri loc. cit said, "Three Kalingas as follows: (i) South-Kalinga, bordered on the west and north-west by the Indravati, on the south by the Godavari and on the east by the Eastern Ghats, comprised southern portion of Koraput together with a considerable part of Bastar and a small region of north-west Srikakulam; (ii) North Kalinga, bordered on the north and west by the Mahanadi and on the south and east by the Eastern Ghats, consisted of northern Koraput and the adjoining south-eastern region of Kalahandi; and (iii) East Kalinga-bordered the west by the Eastern Ghats, on the south by Godavari till it meets the Bay of Bengal, on the north by the Mahanadi where it empties into the Bay of Bengal and on the east by the Bay of Bengal-includes the whole of eastern Srikakulam and Visakhapatnam together with the whole of Ganjam"(23).

He further continued; "The above is only a very rough indication of the areas comprised in the three Kalingas, and it is impossible in the present state of disinformation to be more precise. Perhaps, none of the kings who assumed the title Tri-Kaling-adhipati controlled at any time of their rule the whole of Tri-Kalinga; but even capture of a part of it, temporary or permanent, was thought enough to justify the assumption of this title. This was true of the Somavamsins also as they could control only a part of Orissan region of Tri-Kalinga adjacent to South Kosala, viz., Koraput-Kalahandi-Bastar" (24).

It is also interesting to see that during the first part of the 10th century A.D., the Eastern Chalukya king Vijayaditya-IV (918 A.D), son of Chalukya Bhima ruled Vengimandala together with the forest kingdom of Trikalinga for six months and passed away. This is revealed by the Masulipatam plates of the Eastern Chalukya, Amma-I (918-25) (25). It seems after Vijayaditya the forest kingdom of Trikalinga asseed to the hands of the Eastern Gangas. But it also seems probable that the Kalachuris of Tripuri under the rule of Gangeyadeva and Karnadeva had shared a part of this kingdom with the Eastern Gangas of Kalinganagara.

These ruling families probably occupied the western and southern parts of this forest kingdom, contiguous to Vengi and Kalinga the kingdom of the Gangas.

During the first part of the 10th century A.D. the Kalachuri kings of Dahala, ruling from Tripuri, who were also known as the Hahayas assumed this title at least for sometime. Yuvaraja I claimed victory over the Kosala and probably Janamjaya I, but only Yuvaraja I seemed to have taken part of Trikalinga and claimed the title. During his regime, Trikalinga is known to be in the possession of Somavamsis. Along with his subordinate ally Kamalaraja of Tummana, he is known to have defeated the king of Kosala and Utkala and assumed the title of 'Trikalingadhipati'. His son and successor, Karnadeva is also known to have assumed the title, from his first known grant (Banaras grant), issued just one year after Gangeyadeva's death in 1041 A.D. He was probably contemporary of the Eastern Ganga king Vajrahasta II of Kalinga (26).

Probably the Somavamsis had captured the territory of Trikalinga from Karnadeva of Tripuri and from the time of Janamejaya I, who was the first known powerful king of the Somavamsa and extended the kingdom east-ward in the Sonepur-Bolangir region of Orissa, the rulers of this family continued to assume the title of 'Trikalingadhipati' till the downfall of the dynasty during the time of Karnadeva, the last known independent ruler of this family. The claim of the title by the Eastern Gangas, the Kalachuris of Tripuri and the Somavamsis and their struggle over the possession of Trikalinga may tend to suggest that this geographical unit was situated quite contiguous to their respective kingdoms was remarked by Tripathy loc. cit.

The Kalachuri kings ruled from A.D. 1030 to 1195 and possessed the title of Trikalingadhipati (27).

Among the kings of Chandatreyas of Jejakabhukti dynasty only Trailokyavarmadeva (1205-1247 A.D) assumed this title and his Rewa grant of 1240 A.D. mentions the title.

The Paithan plate of Yadava king Rama Chandra of the Saka year 1193 (1272 A.D) mentions that Jaitungi I "slew the king of Trikalinga and seized the whole of his kingdom and rescued king Ganapati from the prison" (28).

The above references clearly prove the existence of the Trikalinga kingdom on the north of the Godavari.

Almost all the rulers of the Somavamsa, whose inscriptions have been discovered, had assumed the title of 'Trikalingadhipati'. According to some scholars, Janamejaya I, the first known Somavamsi ruler to assume the title of 'Trikalingadhipati, acquired the title only after he conquered the Sonepur region from the Bhanja ruler, Ranabhanja (29).

The territory of Trikalinga must have covered an extensive region. We also come across references to Trikalinga country in two more epigraphical records of about the 12th century A.D. During the last part of the regime of Chodaganga of the Ganga dynasty of Orissa, perhaps a part of this territorial unit passed away to the hands of the Velamanti-Cholas under the able generalship of Ganga II, the father of Rajendra Chola II, who is said to have vanquished during about 1142-43 A.D., the lords of Marata, Lata, Karnata, Kuntala, Andhra, Kataka and Trikalinga during about the first part of the 12th Century A.D. (30).

It was evident from the Ganga, that a part of the territory, situated contiguous to the Vengi country, was captured, Further a ruler of another royal family claimed the title of Trikalingadhipati, though it seems for a short time only. The Rewa charter of the Kalachuri (1174 A.D) refers to this title known to have assumed by one Jayasimha, probably a later Kalachuri king of Tripuri. The grant was issued by one of his feudatory chiefs belonging to the family of the Kauravas of Karkkaredi (the present Kakreri, 28 miles north of Rewaj, who were at first feudatories under the Kalachuris of Tripuri and later on of the Chandellas of Jejakabhukti (31)

From the above references to the rulers claiming the title of 'Trikalingadhipati' it may be inferred that there was a keen contest among the several royal families of imperial status, such as the Kalachuris, the Gangas, the Estern Chalukyas, and Somavamsis etc. It may also be presumed on the above context that the territory of Trikalinga comprised a vast area situated contiguous to and surrounded by the kingdoms of the above ruling families. On the whole, Trikalinga was never under the control of any of the above ruling families for a long time. The Somavamsi rulers are only known to have continued to claim the title for generations and probably a major partr of the territory of Trikalinga was under their control.

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# RAMAGIRI OF KORAPUT IN TRIKALINGA

Some literature of Jaina refer Ramagiri as an imporntant Jaina centre in Trikalinga . At present, the location of Ramagiri has more relevance so that more Jaina history can be drawn. In this reference, Jawaharlal wrote, "Ugraditya was pontiff of the Desigana, Pustaka gacchha, Pansogavalli-sakha of the Mula-sangha in the line of Kundakunda in Jaina organisation. His guru was Srinandin and Lalitakiriti-Acharya was his colleague. He lived at Mount Ramagiri and studied the science.(1)"

He further wrote, "Like other Jaina preceptors, Ugraditya was reputed for his learning. He is the author of the Kalyanakaraka, a complete and original treatise on the science of medicine. It will be seen from a perusal of his Kalyanakaraka that Ugraditya was well acquainted with most of the earlier literature, both Jaina and non-Jaina, on the subject (3). Curiously we are informed in his work that 'by order of his guru, Srinandin, whose feet were worshipped by Vishnuraja Paramesvara, Ugraditya wrote his work, Kalyanakaraka for the good of mankind, on the beautiful hill of Ramagiri… which was situated in the level plains of Vengi in the Trikalinga country (4).It is further learnt from the Hithita adhyaya (i.e. the extra chapter) of his work that he "delivered the discourse on the uselessness of meat diet in the court of Sri-Nripatungavallabha Maharajaadhiraja which was adorned by many learned men and doctors". Now scholars are agreed in identifying the Vishnuraja Paramesvara with the famous Eastern Chalukya monarch of Vengi, Vishnuvardhana IV (A.D. 762-99), and Nripatungavallabha with the Rashtrakuta Amoghavarsha I (A.D.815-77). Ugraditya thus seems to have lived in circa A.D.770-840. (5) It is not unreasonable to suppose that Ugraditya, having completed his work sometime in the last quarter of the 8th century A.D., visited Manyakheta and delivered his illuminating discourse in the court of Amoghavarsha I about A.D. 830-40, or still earlier. Thus, Ugraditya, being proficient in medicine and a staunch follower of the Jaina faith, must have succeeded in weaning away the people from meat eating by his admonitory discourses". It is interesting to recall that 'Ugraditya,

the author of Kalyanakaraka studied the science under his guru, Sri Nandin at Mount Ramagiri. By order of Sri Nandin, whose feet were worshipped by Sri Vishnuraja Paramesvara. Ugraditya wrote his Kalayanakarka for the good of mankind, on beautiful hill of Ramagiri that was adorned with many Jaina caves, temples, etc. and was situated in the level plains of Vengi in the country of Trikalinga (6).

The Ramagiri as mentioned above has been identified with the hill of Ramatirtham in the Vizianagaram district by J.P.Jain (7), for, the modern Ramatirtham still contains Jaina caves, temples, etc. was opined by Jawaharlal. It is situated at a distance of 16 km. from the town of Vizianagaram.

**Ramatirtham**

Jawaharlal concluded that Ramagiri (modern Ramatirtham) thus had become an important center for Jaina literary activities (8).

He (Jawaharlal) continued, "Further, it is equally interesting to learn from an inscription engraved on the wall of the Durgapancha cave that Vimaladitya's (A.D.1011-22) religious guru Trikalayogi Siddhantadeva of the Desi gana paid homage to Ramakonda with great devotion. It testifies to the eminence of Ramatirtham as a sacred resort of the Jaina religion then. It is further evident from other records that the place was an influential center of the faith from early times and a holy abode of pilgrimage for its followers. No doubt, at first Ramatirtham was stronghold of Buddhism during the early centuries of Christian era. For, numerous Buddhist remains have been unearthed here (9). It may not be wrong to assume that Jainism might have captured this place during the days of the decline of the Buddhist creed and converted it into a stronghold of its own during the heydays of the Eastern Chalukyas of Vengi. Still we can see the caves with Tirthankara images, and a large number of Jaina sculptures there".

Ajay M. Shastri (10) wrote, "According to the Masulipatam plates of Amma I (918-925 A.D.), his predecessor Vijayaditya IV (918 A.D.) ruled over the Vengimandala together with the Tri-Kalinga forest (Vengi-mandalam Tri-Kalingatavi-yuktam) (11). "Likewise, the Kolavaram plates of Chalukya-Bhima II that Vikramaditya II (sometime after 925 A.D.) held sway over both Vengi-mandala and Tri-Kalinga, (sa-Tri-Kalingam Vengi-mandalam) (12)". The inclusion of Tri-Kalinga, obviously a part thereof, in the Vengi Chalukya kingdom finds support from some literary evidence also. The following stanza in the colophon

of the medieval medical text entitled Kalyana-karaka by one Ugradityacarya states that the work was composed at Ramagiri which is described as adorned with structural as well as rock-cut temples and situated in the Tri-Kalinga country which was under the Vengi ruler:

*Vinga-Isa-Tri-Kalinga-desa-janana-prastutya-san-utkata-*

*Prodyad=vrksa-lata-vitana-nirataih siddhais=ca vidyadharaih /*

*Sarve mandira-kandar-opama-guha-caity-alay-alamkrte*

*Ramye Ramagirv-idam viracitam sastram hitam praninam// (13)*

This Ramagiri is apparently different from modern Ramtek near Nagpur that is generally believed to represent the Ramagiri mentioned in the opening stanza of Kalidasa's Megha-duta (Purva-megha, verse 1). We (Ajaya M. Shastri) propose to identify it with the homonymous locality situated in the Koraput District of Orissa bordering the Srikakulam District of Andhra Pradesh, which alone would satisfy the description. The assumption of the title Tri-kalingadhipati by the Somavamsins, who also called themselves Kosal-endra or 'Lord of Kosala', would show that Tri-Kalinga must have abutted on or must have been very close to South Kosala. It must be remembered in this connection that the Panduvamsins, who were lineal ancestors of the Somavamsins, also ruled over South Kosala and when under pressure from other powers they were forced to shift eastward and southward, they naturally moved towards the Kalahandi-Koraput-Bastar region. For some time they could have continued to hold a part of Kosal together with the adjoining area. And lastly, the assumption of this title by some later members of the Kalachuri dynasty as well as the continuation of its use by the later Eastern Gangas would show that it was a bone of contention among them as well as the Somavamsins and the Eastern Chalukyas. Therefore, the region of Tri-Kalinga or a part of it must have been situated not vary far from their territories. Any identification of Tri-Kalinga must satisfy this condition.

While considering the question of the location of Tri-Kalinga, the fact that in ancient time's natural barriers like mountains, rivers and seas played an important role seems to have been ignored. Taking into consideration the above-mentioned political facts together with the geographical factors, we may conclude that the region comprising the Three Kalingas had three distinct geographical features: (i) Eastern Ghats dividing Kalinga region into Western and Eastern parts; (ii) the Mahanadi and the Godavari forming the northern and southern borders of Western Kalinga; and (iii) the Indravati dividing the Western Kalinga into North and South Kalinga, North Kalinga between the

Indravati and the Mahanadi and South Kalinga, North Kalinga between the Godavari and the Indravati."

"He further continued, The above is only a very rough indication of the areas comprised in the Three Kalingas, and it is impossible in the present state of disinformation to be more precise. Perhaps none of the kings who assumed the title Tri-Kaling-adhipati controlled at any time of their rule the whole of Tri-Kalinga; but even capture of a part of its, temporary or permanent, was thought enough to justify the assumption of this title. This was true of the Somavamsins also as they could control only a part of Orissan region of Tri-Kalinga adjacent to South Kosala, viz., Koraput-Kalahandi-Bastar (14)." With this geographical overview he had attempted to locate the Three Kalingas as above.

Based on the findings of Ajay Shastri we are inclined to locate Ramagiri of Koraput to be the place in Tri- Kalinga where Ugraditya lived. More ever Late Sunderlal Tripathy of Bastar had also argued in favour of Ramagiri where according to him Kalidas the great Sanskrit Scholar had created Meghaduta. Ramagiri located in Koraput district of Orissa still holds dense forest and innumerable caves and is well known for the famous Siva linga of Gupteswar caves. The Gupteswar is located right on the bank of river Kolab.There is one Udayagiri in Mathili region, and the fore said Kundkund line of Jaina teachers and mahasangha may refer to the present day Korkonda, close to Malkangiri.

## Reference

1. Jawaharlal, G. Jainism in Andhra. p. 130
2. Ramagiri of Ugraditya's Kalyankaraka, PIHC, Nagpur session. 1950. pp.127-33.
3. M.A.R.,1922, p.23, See Kalyanakaraka, published in Sakhiram Nemichandra Series No. 129.
4. Ibid, and also see J.P. Jain, p.205.
5. Jain,J.P., op.cit., p.206
6. Ibid. p. 206
7. Ibid. p. 206
8. Jawaharlal, G. Jainism in Andhra, p-91
9. A.S.I., A.R., 1910-11, pp.78-87.
10. Shastri Ajay Mitra, Inscriptions of the Sarabhapuriyas, Panduvamsins and Somavamsins, Part I pp. 183 to 185.

11. E.I., V, 113, text-line 17.
12. S.I.I., I, 43. The Arumbaka grant of Bdapa states that Ammaraja II (945-970 A.D.) at first ruled over the Vengi-desa joined with Tri-Kalinga, but later left for Kalinga where he ruled for fourteen year (EI, xix, 137). This has been taken as an evidence of a distinction between Tri-Kalinga and Kalinga (ibid. xxiii, 69); but here Tri-Kalinga may refer to the forest portion of the country while Kalinga may refer to the coastal region. (Ajay Mitra Shastri).
13. Cited by Nathuram Premi in his Jaina Sahitya aura Itihasa, second edition,447, fn. 1.
14. The following stanza met with in a manuscript of the Brahamnda Purna deposited in the Orissa State Museum defines Kalinga and Tri-Kalinga respectively as (i) the land between the Rsikulya and Jhanajavati and (ii) that between the Jhanjavati and Vedavati.

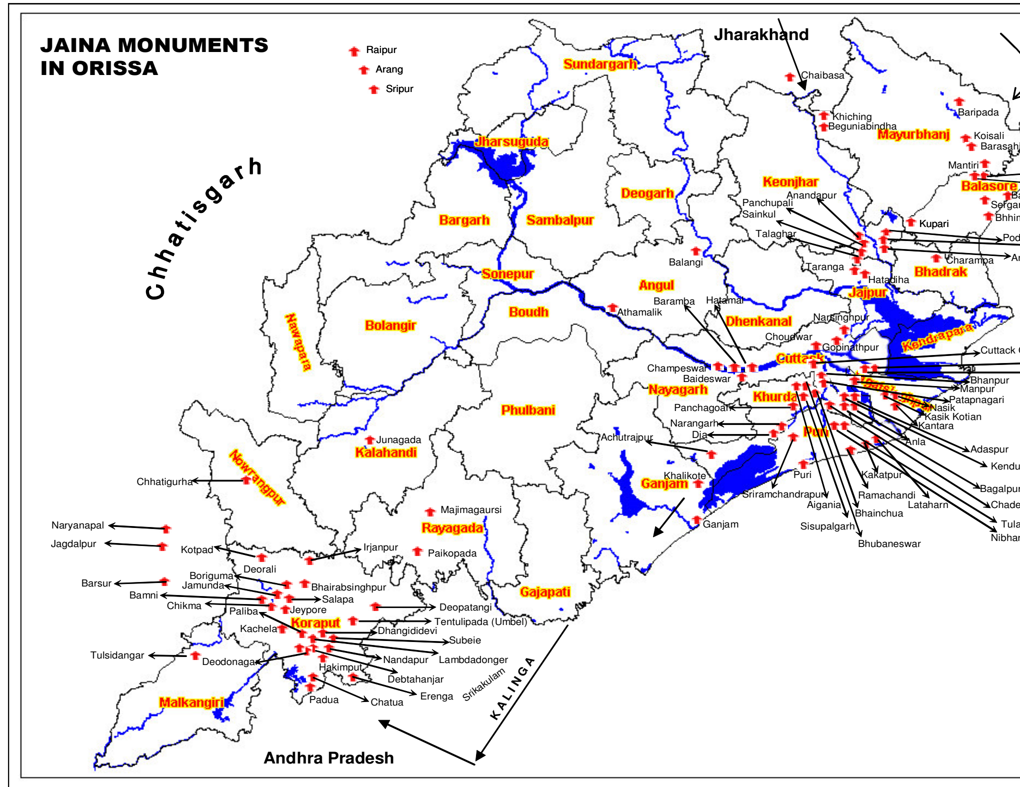
*Riskulyam samsadya yavad Jhanjavati nadi /,*

*Kalingadesa prakhyato desana garhitas-tada //*

*Jhanjavati samasadya yavad Vedavati nadi /,*

*Trikalingeti vikhyato ...... //.*

The dependability of these stanzas is not beyond doubt; they contain grammatical errors and the last eight syllables of the second stanza are lost. They may represent the narrow definitions prevalent at the time the manuscript was copied, viz., during the late medieval period. Anyway, not much significance can be attached to these stanzas, particularly, as they go against the unimpeachable epigraphic evidence. It was the opinion of Ajay Mitra Shastri *loc.cit.*


JAINA MONUMENTS
IN ORISSA
Raipur
Arang
Sripur
Jharakhand
Chhatisgarh
Andhra Pradesh
KALINGA
Srikakulam
Sundargarh
Jharsuguda
Bargarh
Sambalpur
Deogarh
Keonjhar
Mayurbhanj
Balasore
Bhadrak
Jajpur
Kendrapara
Sonepur
Angul
Dhenkanal
Cuttack
Boudh
Bolangir
Nawapara
Phulbani
Nayagarh
Khurda
Puri
Kalahandi
Nowrangpur
Ganjam
Rayagada
Gajapati
Koraput
Malkangiri
Chaibasa
Khiching
Beguniabindha
Baripada
Koisali
Mantiri
Sergarh
Kupari
Charampa
Anandapur
Panchupali
Sainkul
Talaghar
Taranga
Hatadiha
Balangi
Athamalik
Baramba
Hatamal
Narsinghpur
Choudwar
Gopinathpur
Champeswar
Baideswar
Bhanpur
Manpur
Patapnagari
Nasik
Kasik Kotian
Kantara
Anla
Adaspur
Kenduli
Bagalpur
Panchagoan
Narangarh
Dia
Achutrajpur
Khalikote
Puri
Kakatpur
Ramachandi
Lataharn
Sriramchandrapur
Aigania
Bhainchua
Sisupalgarh
Bhubaneswar
Ganjam
Junagada
Chhatigurha
Majimagaursi
Naryanapal
Jagdalpur
Kotpad
Irjanpur
Paikopada
Deorali
Barsur
Boriguma
Jamunda
Bhairabsinghpur
Bamni
Salapa
Chikma
Jeypore
Deopatangi
Paliba
Tentulipada (Umbel)
Kachela
Dhangididevi
Subeie
Tulsidangar
Deodonaga
Nandapur
Lambdadonger
Hakimput
Debtahanjar
Erenga
Padua
Chatua

# JAINA ANTIQUITIES AND MONUMENTS IN KORAPUT AND BASTAR

The Jaina antiquities and monuments, showing sequences of different ages and different schools of origin, are met in Koraput district of Orissa state. The Jaina temples of the medieval period in Subaie, Kachela, Bhairbasingpur and others of the district are remarkable. They have images of Jaina Tirthankaras, Sasanadevis, Yaksa and Yaksinis in both standing and seated positions. At present, several other Brahmanical temples, the Jaina relics are fixed to the walls and in some cases are also worshipped as Hindu Gods and Goddesses. They are in the Nilakantheswara, Kali, Gangama and Bhagabati temples of Jeypore, Bhairba temple of Borigumma and in many other locations. The tribal people inhabiting in the district are worshipping the Jaina deities, in various names. It is not possible to ascertain exactly the period of Jaina ascendancy in different area of Koraput.

The main location of Jaina relics in Koraput district are Paliba, Devatadangar, Lamda dangar, Bijapur, Subaie,Umbel,Erenga, Chingudi Chauna, Nandapur, Hikimput, Chatua, Bhairabgadha, Jharjhira, Kotpad, Deopotangi, Ambavalli, Dudhari, Singrajagadha, Jeypore, Jamunda, Kachela, Bhairabasingpur, Borigumma, Charmula, Narigaon, Kamta, Kumuli, Mali Nuagam, Devata Honjor, Kathargada, Paknaguda, Kumar ganjana, Phampuni, Deorli, Injanpur, Sankhulaie,Konga, Phupugam and Goriahandi etc. The District Museum at Jeypore also contain a good number of Jaina Tirthankara and Sasanadevi figures collected from Bhairabasingpur, Charmula, Kamta, Jamunda, Kotpad and a few other sites. Referring to the Jaina antiquities of the district Kumar Bidyadhara Singh Deo (1) informs that "still the Jaina remains are visible in Jeypore and Nandapur and confirm our idea that once it was a place of Jaina influence. The heaps of Jaina images and the vast ruins of the Jaina temples clearly indicate that in the days past Nandapur was a centre of Jaina religion." It is evident from Singh Deo loc.cit that G.Ramdas was the first scholar to study the Jaina archaeology of Koraput district. Most of these Jaina sculptures of Koraput including from Bengal, Bihar and other parts of Orissa belong to the Digambara tradition.

## The Jaina centers of Koraput and Bastar

The Muran-Telungari Rivers join the river Indravati. The area around Muran river and Telungari River was one important centre of Jainaism, which is well supported from the Bhairbasingpur Jaina images and other, relates findings.

The other important Jaina centers are on both sides of the Kolab River. The Ambavalli river joins the Kolab river at Bansuli close to Kotpad town. The river name is derived from 'Amba' temple still in the place, which has been well referred in many C.P and South inscriptions. It was serving as an important Jaina culture and religious centre influencing whole of Kotpad region also Bastar. Bhattra tribe is the main population here. A Bhattra priest is still worshiping Amba, traditionally.

Along river Kolab, another important Jaina centre was covering Phampuni-Digapur-Goriahandi villages. We wish to place the Goriahandi - Phupugaon (Kundra block) to one separate Jaina centre with its origin and influence in total may be to Somavamsins of Orissa in 10th century. Bhumia tribe specific Jaina centers as they are and still show cultural remnants. The main deity is Mahavira.

The Issani Ganga River, Nandapur centre can be classified to one of the important centre of Jaina religion. This includes Subaie and others of the region. It has south Indian influence and can be seen from its archaeology. The Malis and Parenga tribe of Nandapur are around the centre along with others.

Erenga can be another Jaina sub centre here that is very close to Jollaput with Deva Hanjor as its epi -centre dominated by Guttob Gadaba tribe. This can be termed as Erenga-Deva Honjor-Bonomaliput-Paliva Chain.

The Umbel Jaina temples finding by the authors is classified as one separate centre, which is Parenga tribe specific.

Another important Jaina centre is Kachela -Pukii -Devagajana -Peretta is a distinct centre of Jaina worship. It is identified as Jhodia Poroja tribe specific. Locally known as Devaganjana and Piteipar Gagnatilo.

The Phampuni Jaina had its spread from Jeypore (Jaina Nagar) Chikma, Mulasor and extended upto Borigumma. This had witnessed different

Jaina patronizing dynasties from South.O. Malley has refered Jaina nagari of Jeypore in his work(1910) (2)

The Bastar Jainism was located around Indravati River. It did not go further of the Indravati, remained around Jagdalpur area. There was some how a strong link as can be seen from the archaeological remains of Jaina relics of Ambavalli river base and Bastar Jainas. Ambavalli river joins Kolab river and is between Jeypore and Kotpad.

Still today, many digambar Jaina image with different names are being worshipped by the tribal villagers in Koraput - Bastar region. Before the deities' poultry, goats and sheep are sacrificed to propitiate it.In Kechala,Mahavira is called Pat Devata.

Mohapatra wrote; "It is known from the Jaina scriptures of Aryanga and Acharanga Sutta that long before the commencement of the Christian era, the Jaina preachers explored the unrealized forest tract that extends from the district of Manbhum in Bihar to the Vizagpatnam Agency in order to spread their religion among the hill tribes. The Jaina Sravakas or laymen traversed the jungle mahal or Jharakhand in pursuit of mineral wealth (3)."

It is also evident from Koraput district history that it formed parts of Kharavela's Kalinga; Ikshvakus even Western Chalukyas, Eastern Chalukyas, Eastern Gangas, Cholas of Tamil, Rastrakutas, Nagavamsis, the Somavamsis and the Telugu Chodas and may be Pallavas were rulers of the land; some of the rulers patronised and allowed Jainism to flourish along with other religions of the land.

**Issani Ganga River - Nandapur Centre of Jainism Padmavati**

Padmavati, the Sasanadevi of the twenty-third Tirthankara of the Jaina pantheon; her image is kept in the open mandapa in front of the Sarvesvara temple of Nandapur. It is one of most well decorated piece of work. The locals claim that it was originally brought to the present place from the village Mali Nuagaon, which is about 5 km away from Nandapur. She is seated in lalita pose on a lotus pedestal below which her vehicle, elephant is prominent. A canopy of five-hooded snake protects her from the top. She has four hands of which one is damaged. The attributes in other three hands are a branch of a

tree, varada mudra, and a parasu. Her tutelary deity, Parsvanatha is depicted in yogasana pose on the top, with the canopy of a seven-hooded snake which cover the head. The Chauri bearers and the flying figures with garlands flank the Tirthankara both near the pedestal and at the top, respectively. The Sasanadevi is with decorative ornaments like necklace, armlets, anklets, bangles and earrings etc. Such figures of Padmavati are extremely rare in Orissa has been remarked by R.P.Mohapatra loc.cit.

At the foot of the Panagiri hill, there is a Jaina monument. The village close by, on the other side of the road is called Subaie. It has a series of some ten small shrines, but only two of the shrines are still standing (during 2002, they were reconstructed). It is evident, as that each was a triratha structure. Each of the shrines has slabs carved with Jaina Tirthankara and Sasanadevi figures with identifying marks below the thrones. All most all the images are damaged due to long exposures from weather and fungus growth, leading to loss of sharp features. Out the entire hoard, there are two slabs of Chakresvari and Rohini, the Sasanadevis of Rsabhanatha and Ajitanatha respectively. There is one, the figure of Tirthankara Mahavira and nine images are of Rsabhanatha. The site may have been dedicated to Rsabhanatha. This Jaina monument of Subaie may have been constructed before A.D.750 was remarked by V.Dahejia (4). R.P.Mohapatra loc.cit concluded that, "But from iconographic considerations of the Jaina Tirthankara and Sasanadevi figures available at the site, a later date can be ascribed to these temples" (5). R.P. Mohapatra loc.cit has described in detail the Subaie Jaina monument and here a brief description of the Jaina images are given as following.

**Rsabhanatha**

The Tirthankara Rsabhanatha, the first such figure was fixed to the outer boundary wall close to the entrance but now rehoused in the same campus. It is carved seated in yogasana pose with all the other twenty-three Tirthankaras on the sides. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. A devotee is depicted to the left. There are two figures mounted on elephants, trilinear umbrellas surmounted by the kevala tree and the oval halo is in the upper part of the slab. The hairs on the head of the

Tirthankara are in matted locks (jatas), a few strands of which are resting on the shoulders. The slab is broken into two pieces. It measures about 0.80mx0.46m in all.

**Rsabhanatha**

The other Rsabhanatha image was at the left of the inner wall close to the entrance of the premises and is now relocated in the same campus. It is seated in yogasana pose on a lotus pedestal. Lions in each corner support it. The bull is the mark of cognizance, as well as the Chakresvari as the Sasanadevi is carved out below the lion throne. The Chakresvari is in sitting pose and has four hands. She displays disc in upper and varada mudra in the lower two hands. The pedestal has Yaksa Gomukha and a devotee in kneeling posture. The two-chauri bearers of which one in the right hand is damaged are in standing posture. The Prabhamandala is in circle, behind the head. It is finished with lotus petals. There is 'jata' beard hair on the head. The trilinear umbrella is decorated. There are branches of the kevala tree above the umbrella. The flying Gandharvas with garlands in the hands are on top. The representation of elephants on the two top corners is a noteworthy feature of this image. Musical instruments played in palms are conspicuous in their absence; a portion of the slab from the top along with one elephant and one flying figure is damaged and missing. It measures 0.85mx0.57m.

**Rsabhanatha**

The Rsabhanatha, the third image at the place was in a separate depleted shrine close to the second. It is also carved as a yogasana pose sitting posture on a plain lion throne. The hairs on the head are arranged in 'jata' , few strands resting on the shoulders. Its lanchana the bull and an eight armed Chakresvari seated on Garuda as Sasanadevi are depicted. The devotees in kneeling posture and anjalihasta are also in the pedestal. There are two chauri bearers, standing over the throne of the Tirthankara. The elephants and flying figures with garlands flank the image from the top. The trilinear umbrella surmounted by the kevala tree is damaged and a trace at the top is only left. The slab, a portion of it, from the top is missing. It measures about 1.20m x 0.72m.

## Rsabhanatha

Rsabhanatha, the fourth image is seated in yogasana pose on a plain lion throne. The bull, its lanchana is visible. Chakresvari, with four arms is seated on Garuda. The upper hands display the discs and varada in the lower palms is visible. In front of the bull, among with Gomukha yaksa and kneeling devotees in anjali hasta are seen. There are two-chauri bearers that are seen serving the Tirthankara where as the chauri bearer of the right side holds a 'champak' flower. The halo behind head is depicted with lotus petals and border curved by beaded chains. The trivial on the neck is distinct. The Gandharvas in flying poses with garlands and elephants representing on both the sides and at the top of the image is seen. The trilinear umbrella with the branches of kevala tree branching out over the head of the image is clearly seen. The musicians, as drum beaters above the umbrella are clearly depleted. It measures about 0.97m x 58m in total.

## Mahavira

The figure of Mahavira is seated in yogasana pose on a throne and supported by lions. The lanchana lion, the four handed Sasanadevi, Sidhayika with devotees in kneeling posture and anjali hasta are found under the lion throne. The Sasanadevi is in cross-legged sitting posture and displays varada, a circular object, parasu or battle-axe and a shula (spear) in its four hands respectively. The hairs on the head of the Tirthankara are in curled knots. The Chauri bearers are on the two sides. The Srivatsa mark is on the chest of the image. The circular halo behind head is very beautiful and decorated with lotus petals, which is again enclosed in beaded borders. There is the sacred umbrella over the head of the Tirthankara. The top of the slab has hands beating a drum, the flying Gandharvas with garlands. It measures about 0.80m x 0.45m in total.

## Chakresvari

The Chakresvari was found about one third buried under earth, but recently in 2001 during reconstruction of the temple she has been removed intact. It is inside a separate shrine next to the small shrine. She is carved seated on a lotus pedestal with two lions on both sides of the throne. Down below a layer is carved with an elephant and a horse? There are six devotees, of which one is holding a circular music instrument. Chakresvari has sixteen hands displaying mace,

sword, trident, disc, bow, pot, etc. in the right and spear, shield, arrow, dagger a conical object, etc. in the left. The attributes in other hands are damaged and are missing. The crown overhead is in conical shape and the Prabhamandala is decorated behind and designed in circular form. She is amply decorated with rich ornaments and mukuta studded with jewels. There is multi-stranded necklace fitted with locket and armlets, bangles or vehichudi, earrings, girdle with central locket. She has the sacred thread or upavita. Behind the head is the circular halo, which is lavishly decorated with lotus petals and enclosed by beaded borders. The figure of Tirthankara, Rsabhanatha and the eight planets are all seated in yogasana pose. The chauri bearers are carved on the top. The Tirthankara image has also the trilinear umbrella over head. The flying figures with garlands are on top. The kevala tree has spreading leaves on both sides of the umbrella.

**Rsabhanatha**

The seventh image, the Rsabhanatha is seated in yogasana pose over a plain pedestal being supported by the lions. Under the pedestal are the lanchana of the Tirthankara, the bull and Chakrasvari as its Sasanadevi, who has four hands. She is seated on Garuda displaying two discs and varada mudra in her hands. The Yaksa Gomukha is seated very near and in the right side to the Sasanadevi and a female devotee kneeling and anjali hasta to the left. The Chauri bearers are standing on both the sides. It has a figure to the left and holds a champak flower in its left hand. The Tirthankara has jata on the head and a few strands of which are resting up to the shoulders. The Srivatsa mark is prominent on the chest. The circular halo behind the head is lotus petals design. The trilinear umbrella with a ribbed knob at its centre is visible above the head. The invisible Gandharvas are placed above the Kevala tree and playing drum. The elephants and flying Vidyadharas with garlands are seen is the top on both sides of the slab. The image measures about 0.74m x 0.45m.

**Rsabhanatha**

The eighth image is also of Rsabhanatha who is seated in yogasana pose over a pedestal supported by the lions. Chakresvari, with six arms on Garuda is seen close to the bull below the pedestal. A Yaksa Gomukha along with a female devotee who is in kneeling posture is carved in the pedestal. The Chauri bearers are near the Tirthankara.

As said above, of the six hands of Chakresvari, two are with discs, and the rest four hands with varada, abhaya, shield and sword. The circular hall behind head of the Tirthankara is decorated with lotus petals and diamond designs. There is jata on the head, a few strands of which fall on the shoulders. The trilinear umbrella attached at top and is surmounted by the branches of the kevala tree. The top corners are having the flying Vidyadharas with garlands and elephants.

The invisible Gandharvas as usual are playing drums and are above the Kevala tree. The image measures about 0.98m x 0.62m in all.

**Rsabhanatha**

Again there is a Rsabhanatha image, seated in meditative pose on a pedestal supported by the lions. The bull, the lanchana is carved along with the Chakresvari, who is four armed. The Sasanadevi of the Tirthankara is below the pedestal. Four devotees who are in kneeling position with angati hasta flank and bull in the pedestal. The Sasanadevi is seated over Garuda, her vehicle. She has discs in two of her hands; varada in one and in the last is not recognisable at present. The chauri bearers are in standing, but the chauris in their hands are not visible clearly. The flying Gandharvas with garlands, elephants, kevala tree, trilinear umbrella and trivial in the neck are well carved on the slab along with Rsabhanatha. The hairs are matted in locks. The lotus petals are projecting around the circular halo behind the head. It measures about 0.91m x 0.25m in all.

**Rsabhanatha**

The other figure again is of Rsabhanatha in yogasana pose sitting on a lotus pedestal. It is having lions in the front. The bull, his lanchana and Chakresvari as Sasanadevi are found underneath the pedestal along with devotees. She is seated on Garuda and has four hands display discs in the upper and varada in the lower. Twenty-three other Tirthankara figures are carved seated along sides of Rsabha along with two chauri bearers. The twenty-three Tirthankaras surrounding Rsabhanatha are all along with their conventional lanchanas who are below the respective pedestals. The auspicious mark over the chest, sri-vatsa is doubtful. The jata forms of hairs on the head in few locks are observed resting on his broad shoulders. There is the elliptical decorative halo, kevala tree, trilinear umbrella, flying figures with garlands drum played in hands, and representation of elephants like

other Rsabha images. The flying figures with garlands, which are generally depicted on the top row, however, are noticed at the shoulder level of the image. This image is measuring about 1m x 0.55m. It is kept in a reconstructed shrine at present.

## Rohini

The second Sasanadevi of the place is the image of Rohini is carved and is seated in Padmasana on a lotus pedestal supported by the lions. The Ajitanatha, the second Tirthankara of the Jaina pantheon is associated with her. Such Rohini images but with differing attributes are noticed in the cave No.8 of Khandagiri hill of Bhubaneswar, Orissa was remarked by Mohapatra loc.cit. She has twelve hands. They display vajra, sword, disc, arrow in the right and vessel, shield, bell, tridandi, bow in the left, however, one of her right hands is broken at present and the rest two kept palm over palm. This is a feature associated with her sitting posture. Ajitanatha is her Tirthankara and is in yogasana. It has elephant as lanchana. The chauri bearers are carved on the top. The Tirthankara image has also the trilinear umbrella over head. The flying figures with garlands are on top. The kevala tree has spreading leaves on both sides of the umbrella. The Rohini is amply decorated with rich ornaments and crowned with conical shape mukuta studded with jewels. This is multi-stranded necklace fitted with locket. The armlets, bangles or vehichudi, earrings, girdle with central locket. She has the sacred thread or upavita. Behind the head is the circular halo, which is lavishly decorated with lotus petals and enclosed by beaded borders. Numbers of devotees in kneeling position and with anjali hasta are seen below her pedestal. The slab including the pedestal measure about 0.92m x 0.52m.

## Rsabhanatha

The Tirthankara Rsabhanatha is the last image of the place. He is seated in meditative pose on plain pedestal being supported by lions. The bull is its lanchana that is depicted near Chakresvari with four arms, who again is, the Sasanadevi of Rsabhanatha as stated above. She displays in her four hands disc, a mace, varda and a pot. They are quite different and unique compared to other images at the same site. She is on the Garuda with profusely studded ornaments. The circular halo behind head of the Tirthankara is again decorated with lotus petals with beaded borders. The chauri bearers, trilinear umbrella,

kevala tree, drum played in hands, devotees in kneeling position, flying Gandharvas with garlands and elephants are all represented in this figure is as they are depicted with the other Rsabhanatha figures of the place. The jata, a few strands on the head are noticed and lay on the shoulders. The face is disfigured. It measured about 0.88m x 0.52m.

Some 500 yards from Subaie ruins there is another Rsabhanatha image. It is in a badly ruined shrine, the stones of which up to the foundation were removed. There are bushes grown round the foundation. The image is sitting in the centre of the broken shrine. It can thus be presumed that several such shrines may have been located in the area in the past. Some are of the opinion that most images of Subaie may have been collected from different places of the area.

The said Rsabhanatha image noted above is seated in yogasana pose on a plain pedestal and supported by a lion in each corner. The Sasanadevi, Chakresvari seated on Garuda and bull respectively as the lanchanas are noticed below the pedestal. Devotees in anjali hasta and Yaksa Gomukha flank them. She also displays in her four hands discs, varada and a vessel. One of the two-chauri bearers on the pedestal holds a flower in the left hand. The circular halo, kevala tree, trilinear umbrellas, drum played in hands, elephants and flying figures with garlands are the other features available with the Tirthankara carved. The jata, are arranged in a few locks. They are resting on the shoulders. It measures about 0.87m x 0.52m in all.

### Kachela Jaina Temple and Centre

The village, Kachela, of the Pattangi Taluk is on the southern bank of the river Kolab. It was once a stronghold of Jaina activity. It is some 18 km from Jeypore, the former capital of Jeypore zamindars of Koraput. About a km to the south of the village under the foot of the Deo Donger hill is noticed the ruins of a Jaina stone temple. It is now under the Kolab Dam water, and when the water level during summer falls, the temple is partly visible. It has six extremely beautiful Jaina relics. The temple while standing measured some 30' x 10' as was reported by G.Ramdas (6). It was only available to an extent of some seven or eight feet high with two Jaina relics within the sanctum. There is no trace of the porch in its front. The lower part of this shrine did not show any projection in the upper walls. In and around

the open space in front one can find large number of dressed stones and parts of the amalaka sila lying scattered. The sanctum of the dilapidated temple is locally known as asthana mandapa. The whole complex was picturesquely located at the foot of a hillock known as Deo Donger. The temple was built in stone.The four Tirthankara images were in open. But the slabs containing Yaksa-Yaksini and Ambika were found within the dilapidated sanctum of the temple. The temple wall up to a height of five to six feet was noticed on three sides only. A huge tree grew from the middle of the temple and thus recovered the Ambika image of the place with great difficulty from the trunk of that tree. These were dressed stones and sculptured fragments, found scattered here and there. The villagers' claim that stones for the temple were originally brought from a place located some two k.m. away from this place where also some dressed stones were still lying. This was the scenario before construction of Kolab Dam.The Sano Poroja tribe who reside in the village of the area around visit the place on festivals and even offer animal sacrifices

After completion of Kolab Dam, this piece of heritage came in the water of reservoir and only to be seen during two months of summer when water recedes. This has resulted in total demolition of the structures, which other wise was standing during the visits of G.Ramdas and later Subuddhi. The images of the Kachela have rescued by villagers and are safe in the hands of the villagers. Jani family, who are hereditary priests of Kachela are taking care of it. The Poraja society is going to construct the temple once again, little away from the original site and reinstall the Jaina images to its original position. In his article (G. Ramdas, JAHRS, Vol.VI, pp, 8-14) on the Kachela copper plate grant of Krishnadeva he makes a brief reference to the Jaina temple and the images. But his identifications are doubtful was remarked by R.P.Mohapatra loc.cit (p.124)

R.P.Mohapatra loc. cit. concluded that this group of sculptures has artistic and iconographic affinity with the sculptures of Subaie, Jaina temple. An account of these sculptures is given below.

**Rsabhanatha**

The first image at this place is the Rsabhanatha. It is carved seated in yogasana pose on a lotus pedestal and is supported by two rampant lions facing opposite directions. The Chakresvari is four armed, and is found along with bull, devotees and mudra. The trilinear umbrella above the head projects forward and has beaded borders in front of the tiers. The Chauri bearers are standing on the sides. The circular halo is marked with diamond shaped designs and with intervening lotus medallions. The flying figures with garlands in hands, representations of elephants and the kevala tree are all depicted on the top. The slab containing the figure measures about 1.10m x 0.56m in all. The chauri bearers and the figure of Chakresvari are with rich apparels. The hairs on the head of the Tirthankara are arranged in jata.

**Santinatha**

The second figure at the site is of Santinatha. It is carved standing in kayotsarga pose with hands kept apart from the thighs instead of touching them. The Deer, as symbol of the Tirthankara, is traced and confirmed by R.P.Mohapatra loc. cit. There are two chauri bearers. There are eight planets found seated on separate lotus pedestals displaying pot of nectar and rosary in hands except for Surya. He displays lotus in both hands. The flying figures with garlands in hands, elephants, the circular halo designed in lotus petals, trilinear umbrella fronted by lotus petals and the Kevala tree spreading its branches are all envisaged with the Tirthankara. The hairs on its head are as 'jata'. The slab including the figure of Tirthankara is of 1m x 0.52m in size.

**Mahavira**

The third image that of Mahavira seated in yogasana pose on a lotus pedestal. Lions facing opposite directions support it. Sidhayika, the Sasanadevi as well the lion, which is the vehicle of the Tirthankara, is all well carved under the pedestal. It has also the devotees and the figures of Yaksa on elephant back. The Sidhayika displays the attributes in her four hands, varada in lower two and noose and sword in the upper two. She is studded with rich costumes and ornaments. The figures of the chauri bearers who are engaged in the service of the Tirthankara above pedestal are also richly decked with costumes and ornaments. Lotus petals enclosed within beaded borders form the circular halo behind head of Mahavira. The Trivali (flooding) on

the neck are distinct, the decorative umbrella are in three tiers. The flying Gandharvas with garlands, kevala tree and elephants are noticed above which is corresponding to the style of other Tirthankaras in the place. The hairs on the head are in curled knots and with ussina in the centre. The slab including the pedestal measures about 0.90m x 0.45m.

**Ajitanatha and Mahavira**

The other slab of the place contains the twin standing figures of Ajitanatha and Mahavira separately on lotus pedestals. Their respective lanchanas of elephant and lion are clearly visible. Two chauri bearers serve both the Tirthankaras. The space between them is filled with the carving with a devotee in kneeling position and anjali hasta. The circular haloes behind the head are identically formed of lotus petals enclosed by beaded borders. The trilinear umbrellas in both the cases are decorated with designs of lotus petal and ribbed knobs. The kevala trees of the respective Tirthankaras are mounted over their respective umbrellas. The flying figures with garlands are hovering in the sky. The hairs on the head of both the Tirthankaras are in curled knots. The slab containing both the figures measure about 0.62m x 0.40m.

**Ambika**

The most worthy figure of this place is the Ambika. She is the Sasanadevi of Neminatha, and carved standing on an inverted lotus pedestal. A bunch of mangoes in right hand and holding a child on the left is being displayed. There is another child standing to her right and is anxiously watching to the mangoes. The lion, the vehicle of Ambika and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. The mango tree is studded with fruits is depicted behind her image. The circular halo behind head is formed with lotus petals. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers.

The costumes and ornaments are beautifully furnished, over her image.

The multistranded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments. The figures on the slab in total measure about 1m x 0.53m. The said slab is in good condition. However, G.Ramdas had identified this image with Hariti of Buddhist pantheon.

**Gomedha and Ambika**

The last relic of this Jaina place is the seated figures of the Yaksa Gomedha and Yaksini Ambika who are under a tree on a common decorative pedestal. The Ambika image displays a fruit mango in her right hand and the left holds a baby. The Gomedha has left hand resting on left thigh. The halo behind Ambika's head is in circular form and decorated. The Gomedha has the halo behind is in elliptical form. A baby is noticed swinging in between the figures. Above the tree is their Tirthankara who is in yogasana pose the attributes of chauri bearers, umbrella, kevala tree and flying figures with garlands are as usual. The common pedestal has a two handed female figure in lalitasana pose on a pedestal. She is flanked by a series of eight devotees with offerings. Mohapatro loc.cit. has identified the female figure in the centre as the Sasanadevi of Neminatha. There is another but similar Jaina relic in a temple, on the crest of Khandagiri hill was remarked by Mohapatra loc.cit. The slab depicting the figures measures about 0.53m x 0.28m.

**Gomedha and Ambika**

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**Bhairaba Temple of Borigumma**

At the Bhairaba temple, which is under the foot of a hill near the village Borigumma of Koraput district, there is an image of Mahavira. The image's origin is said to be Borigumma. It is now embedded in the temple wall. There is an extensive ruin of brick structures and a series of ancient tanks are found in the neighborhood. The image, which is in yellow sand stone, measures about 0.68m x 0.41m. The image is seated in yogasana pose on a lotus pedestal supported by lions. The lanchana lion of the Tirthankara is below the pedestal. It has devotees who are in kneeling and anjali hasta. The astagrahas are carved in single row in front of the lotus pedestal. It is a rare style. Below whom Sidhayika, the Sasanadevi of Mahavira is sitting with lotus in one hand and varada mudra on the other. There are two chauri bearers, of which one is in standing pose displaying champak flower in its left hand. The image has the kevala tree, sacred umbrella in folds, a circular halo decorated, flying Gandharvas with garlands, elephants and drum played through hands. The head has arranged in curled knot hair. Left arm of the image is partially damaged.

**Bhagabati Temple, Jeypore**

As reported earlier, the Brahmanical shrines at Jeypore preserve in them relics of the Jaina pantheon. The Bhagabati temple built in the early part of the present century has taken the lead in this aspect. It is a modern shrine built of masonry works with tinned roof. It is B.K.Rath (7) who had published the Chakresvari image of the said temple in detail. In the sanctum of the temple, the local people know a beautiful Chakresvari image as Bhagabati though it has Jaina affinity. Such images of Chakresvari with, sixteen arms are extremely rare. Earlier animal sacrifices were made to this deity. A lion made up of brass, as vehicle of Bhagabati, is placed in front of a pillar. This looks to be a recent year addition.

The image of Chakresvari, which is known as Bhagabati, is carved seated in padmasana on a multipetal inverted lotus pedestal. Two rampart lions in two corners support her.She is treenatro, having third eye. She has sixteen arms, and holds swords, damaru disc rosary, conch, dagger, and crescent moon and varda mudra in the right, whereas in the left hand she has a sula, shield, mace, disc, trident, noose, vajra and a vessel. Her vehicle Garuda is seen

below pedestal flanked by devotees, one of which is Yaksa Gomukha.

She has a circular prabhamandala bordered by beaded designs. The inner section of the same halo close to her head is however enclosed by champak marks. Her Tirthankara, Rsabhanatha is seated on meditative attitude on a lotus pedestal that has conventional attributes of bull chauri bearers, pairs of flying Gandharvas and Kinnaras with garlands, elephants, music played through blowing of conch and beating of cymbals, circular halo, keval tree and the trilinear umbrella at the top of the Sasanadevi. The hairs on the head of Tirthankara are in matted locks, a few strands of which fall and rest on his shoulders. She had her hair gathered as bun at the top. She is enriched with costume and ornaments, which enhance her beauty and grace. The comprise ornaments on the forehead, vahichudis on each of her hands, necklaces armlets, girdle and upavita. The Chakresvari image having twelve arms, in the Barabhuji-Gumpha (Cave No.8) of Khandagiri has being worshipped as Durga by the local people. B.K.Rath considering the artistic finish and iconographic features placed this image in the eleventh century A.D. when the assimilation of Brahmanical, Jaina and Buddhist icons took place.

We are of the opinion that the Bhagabati deity was relevance to Gunda Mahadevi of Nagavamsi Dynasty as seen from her Narayanpal Stone inscriptions dated 18th October, 1111 A.D. (Annexure I)

A series of Tirthankara images numbering five are within the niches of the hall in front of the sanctum of the Bhagabati temple.

B.K.Rath loc.cit had identified them as Santinatha, Ajitanatha, Vimalanatha and the Tirthankaras of Jaina pantheon. He has given a detail account of Jaina images found in Narayana Temple complex in Jeypore.

Among the Tirthankara images located in the niches of the temple, Santinatha attracts the attention. It is also most significant fact that Santinatha icons have been found from Borigumma and elsewhere of Koraput, one such figure is located at the Museum, Bhubaneswar. It is standing in kayotsarga pose on a lotus pedestal flanked by the chauri bearers. The deer, his lanchana is found below the pedestal. There is a pair of seated devotees with offerings are depicted on either sides

of the pedestal. The circular halo behind head is formed of lotus petals enclosed by a beaded chain. There are two pairs of flying Gandharvas holding garlands are hovering in the sky and elephants at the corners and umbrella surmounted by kevala tree overhead.

The next image in the place is a Tirthankara whose identification is difficult at this stage as the mark of cognizance is not traceable in the pedestal. Two lions in between which support the pedestal, the Sasanadevi of the Tirthankara is found in seated position. There are two devotees in anjali hasta are also depicted in the pedestal. There are two chauri bearers, of which one is standing to the left of the figure is badly mutilated. On either side of the Tirthankara a pair of Tirthankara images in meditative attitude seat. The other attributes, like the circular halo, kevala tree, trilinear umbrella, representation of elephants and flying Gandharvas with garlands are all depicted at the upper portion of the slab. The left thigh and the fingers of both the hands are partially damaged in the idol.

B.K.Rath loc. cit identified the other seated figure of the place with Mahavira with great difficulty. He is carved seated in meditative attitude on a pedestal. The figure of Sidhayika as Sasanadevi of the Tirthankara is carved below in padmasana the displayed lotus flower and varada mudra in her hands. Pair of devotees is also in seated position flank the Sasanadevi below the pedestal. The other attributes, like the chauri bearers, the circular lotus petalled halo, kevala tree, umbrella, flying figures with garlands and elephants are all represented along with the figure. The hairs on the head are arranged in curled knots. The lanchana is indistinct carved below him.

The last Jaina relic of the place is a pair of standing Tirthankara figures on a common slab. It has oval haloes and trilinear umbrellas over head. Their lanchanas are not visible in the pedestal, thus the Tirthankar could not be named. Recently we have noticed one small slab having Rohini in sitting posture is in the Bhagabati temple.

### Kali Temple, Jeypore

The Kali temple of Jeypore that is located in the north end of Jeypore, under the foot hill of Naktidangar also preserves one of the very beautifully carved Rsabhanatha images in its entrance other

Brahmanical figures. The Rsabha image as said is carved seated in meditative pose on a well-decorated pedestal. It has rampart lions in two of its corners. His Sasanadevi, Chakresvari displaying discs and varada mudra is seated on Garuda in between the lions. Yaksa Gomukha is standing to the right and a pair of devotees in kneeling position also Anjali hasta are shown to the left of the pedestal. Bull, lanchana of the Tirthankara is placed above the pedestal. There is a set of female devotees in sitting posture and folded hands. The two chauri bearers are on the respective sides are seen. The srivatsa emblem is on the centre of the chest of the Rsabhanatha. The hair on the head is arranged in matted locks 'jatas'; a few stands of them are resting on the shoulders. The circular halo behind is well carved the head. The inner part of the halo as said is formed of lotus petals and has beaded border. The trilinear umbrella, attached over the head, is well depicted with lotus petals. The top knob of the umbrella is in the shape of a temple. The image has a pair of Gandharvas and Apsaras with garlands, elephants and other figures blowing conch are all shown on the upper portion of the slab along with the kevala tree. The torana as designed close to the shoulders has attached with elephant heads. The chauri bearers are well decorated. It measures including the pedestal around 0.90m x 0.50m x 0.25m.

There is another Tirthankara image in standing posture, which is kept in a thatched shed, around which a group of fragmentary sculptures are available. This shrine is known as Gangadei or Gangama temple and is few yards south of the Jeypore Kali temple.

Along with other objects, three Jaina relics were collected from the Jeypore Palace in the past for the Orissa State Museum, Bhubaneswar. Two relics are Mahavira and Ambika. The Mahavira image is in meditative pose seated on a pedestal supported by two lions. The cognizance mark is eroded thus it is difficulty to be identified as a lion. The Sasanadevi of the Tirthankara is depicted below the pedestal and is in padmasana. The attribute in her hands appears like lotus and a vessel and is not very clearly visible. The pedestal is flanked by devotees in kneeling position and folded hands on both the sides. The chauri bearers are on the sides of the Tirthankara. The other attributes, the circular lotus petalled halo, trilinear umbrella, surmounted by kevala tree, flying Gandharvas and Apsaras with

garlands, elephants are all depicted along with the figure as usual. The Tirthankara are hairs on the head are as curled knots. It measures including the pedestal about 0.46m x 0.24m x 0.13m.

The other and the second Tirthankara image of the place can with difficulty be identified as Mahavira said Mohapatro. It measures 0.37m x 0.24m x 0.9m. The image is carved seated in the yogasana pose on a plain pedestal supported by lions on the corners. There are eight planets in a row depicted in front of the pedestal. There is curled knot hair on the head of the Tirthankara. The lion, the lanchana of the Tirthankara is badly damaged. The Sasanadevi is found depicted in the centre of the pedestal and devotees on both corners. One of the two-chauri bearers displays champak flower in hand. The other attributes of the Tirthankara are a circular lotus petalled halo, trilinear umbrella, surmounted by kevala tree, flying figures with garlands and elephants.

The third figure of the place represents Ambika, the Sasanadevi of Neminatha. She is carved seated in lalitasana on a pedestal with her lanchana, the bull. She displays in her right hand a bunch of mangoes and holding a child with her left hand. The mango tree behind her is studded with mangoes. Her Tirthankara is seated at the top and is flanked by flying Gandharvas with garlands in hands. There is a boy child, who is standing at the right of Ambika near the pedestal watching the bunch of mangoes held in her hand. The Ambika image is badly damaged at the face.

## Koraput District Museum, Jeypore

The district Museum at Jeypore has some thirty-four pieces of Jaina sculptures. They include, twenty-one from Bhairabasingpur, two from Charmula, two from Koraput, seven from Jamunda and two from Kamta.

The author of the Orissa District Gazetteer, Koraput gives the following observation on the Jaina relics of B.Singpur and its neighbouring sites (8).

"The village, Bhairabasingpur was once a major centre of Jainism in the present Koraput district. Many Jaina Tirthankaras images which ranging from a foot to five feet in height has been located in its neighborhood. One such image of a seated Rsabhanatha is now housed in a thatched temple. It is made up of steatite slab and is in a well-preserved state. There is another, which is kept in the Jagannatha

temple was used by the villagers for sharpening their axes. It is known that a number of Jaina images were discovered during the time when the present Siva temple was constructed from the digging of the ground images are to be found in the villages of Charmula and Narigaon within a distance of four or five miles of Singpur."

It is also reported in a news item published in daily "The Hindustan Standard"(9) regarding the Jaina sculptures of Koraput district that the Sarpanch of Jamunda village has kept another five images in an improvised temple with a thatched roof built by local Adivasis. Now it is a modern built temple.

Ruins of temples have also been discovered at Paknaguda and Katharaguda villages in the interior of Borigumma Block. "Pakni" in the local language stands for stone and "Guda" means village.

The local Adivasis offer sacrifices before these images and hold a special ceremony once a year on a Friday. Goats are sacrificed at the ceremony.

According to the Sarpanch of the Jamunda village there are a number of caves in the nearby hill ranges where much bigger stone images are hidden was remarked by Mohapatra loc.cit.

The scholars and archaeologists are after Chikma; this part of the Orissa is known to be a major seat of Jainism, from ancient period. Chikma is close by.

The Jaina relics of Bhairabsingpur, in the District Museum at Jeypore out of the twenty-one sculptures, six are of Rsabanatha, one each of Parsvanatha, Ajitanatha and Mahavira, five of Tirthankara figures whose identification is difficult and seven belong to the class of Yaksa and Yaksinis especially of Gomedha and Ambika carved either jointly seated on a common pedestal or alone standing or seated on a lotus pedestal. R.P. Mohapapatra loc. cit has studied the Jaina antiques found in Koraput District and carefully maintained in Jeypore Museum, so the readers may refer his original report published in 'Jaina Monuments of Orissa'.A brief description of the antiques collected in the said museum is given as following.

**Rsabhanatha**

The first figure of Rsabhanatha from B.Singpur (D.M.9) is in Yogasana

pose on a pedestal, which, is supported by lions in the centre. The Sasanadevi the Chakresvari with four hands is seated on Garuda, her vehicle. The attributes in her hands are not distinct. Bull, a lanchana of the Tirthankara is found on the pedestal. It measures about 0.60m x 0.32m x 0.15m.

**Rsabhanatha**

The second image of Rsabhanatha (D.M.14) from this place is in sitting yogasana. The features are as that of the first image described above, except but in the representation of elephants, musical instruments, ornaments on the body of the chauri bearers, flying figures. The attributes in the hands of the Sasanadevi, Chakreswari seated on Garuda has also the distinction. The pedestal has his lanchana, the bull and Yaksha Gomukha and devotees. The figure is damaged at the face .The image measures including the pedestal 0.58m x 0.28m x 0.10m. The kevala tree, trilinear umbrella, oval halo behind the head, lion throne, is carved on the image.

**Rsabhanatha**

The next figure of Rsabhanatha of Bhairabasingpur (D.M.25) is also the one seated in yogasana on a throne and is supported by lions. It is damaged. His Sasanadevi, Chakresvari has four hands and is found below the lion throne. The Bull, the lanchana of the Tirthankara is not found in the pedestal or even the figure of Gomukha. It measures about 0.40m x 0.50m x 0.10m.

**Rsabhanatha**

The next is the fourth Rsabhanatha image (D.M.36) carved standing in kayotsarga pose on a lotus pedestal. Chauri bearers flank him. His lanchana, the bull is not seen in the pedestal. The Rsabhanatha image is identified due to the matted locks of hair (jata) running over the shoulders, and again the other mark of cognizance of all Rsabhanatha figures are visible and distinct. This measure about 0.57m x 0.30m x 0.9m.

**Rsabhanatha**

The fifth Rsabhanatha image from Bhairabasingpur (D.M.64) is not well finished, unbalanced anatomically and the significant feature of a

Jaina Tirthankara is missing. It is seated in meditative pose on a pedestal, which has Bull, its lanchana. The face of the image is partially damaged. It measures about 0.72m x 0.44m x 0.20m.

**Rsabhanatha**

The last one, in the group of six Rsabhanatha images (D.M.12/47) is only partly available, its upper parts. The lower part from the knee including the pedestal is damaged and also missing. The hairs on his head are in jata and have a few strands are on the shoulders.

**Mahavira**

The image of Mahavira is carved seated in yogasana pose on a throne. Lions support it. The Sidhayika, the Sasanadevi seated on lotus pedestal is depicted holding parasu and khadga in her upper and displaying varadamudra in the lower two hands are just below the pedestal. Lion, the lanchana of Mahavira is in the pedestal. The Yaksa is with Dharmachakra to the right and the female devotee in the left is kneeling pose with folded hands. There are two chauri bearers, one each on both sides, and are heavily decorated with lotus petals and beaded borders, flying figures with garlands are all carved on the upper part of the figure. The hairs on his head are in curled locks. The makara torana motif is faintly traced above the chauri bearers. A portion from the top having the flying figure on the right side is also damaged and missing. The halo behind the head is circular form; the second umbrella is visible on the top.

**Ajitanatha**

The image of Ajitanatha (D.M.6) is seated on a pedestal that has support by lions. It is out of the Jaina images recovered from BhairabaSingpur. This Sasanadevi who is below the pedestal has attributes in her six hands. The fragment measures about some 0.35m x 0.35m x 0.16m.

**Parsvanatha**

The next image of Parsvanatha is from the same (D.M.10) hoard. It is carved seated in meditative attitude on a plain pedestal. A canopy of seven-hooded snake is found over his head. The other common attributes of a Tirthankara are also envisaged in this figure. The face of the image is partially damaged. It measures 0.25m x 0.15m x

0.10m.

There are also about five images from the hoard of BhairabaSingpur who are named Tirthankaras because of the fact that the lanchanas are either damaged or not carved at all and in some cases they are found in fragments. The following is the brief description of the images indicated above.

**Tirthankars**

The Tirthankar standing on a lotus pedestal, but it has mutilated hands, legs and face. The lanchana of the Tirthankara is missing. The most prominent feature of this figure is the depiction of Gajasimha motifs below and has also seated devotees found at the back. It measures about 1.38m x 0.60m x 0.25m.

The next fragment (D.M.15) of a Jaina image is found depicted the head of the flying figure and an elephant with its rider evidently forming the upper part of Tirthankara. The piece measures 0.17m x 0.12m x 0.10m.

The other one is (D.M.27) which is the body of Tirthankara and it is without the head. It is seated in meditation pose on a pedestal with support of two lions. The pedestal at its centre has Sasanadevi figure in padmasana. The others at the top of the slab is the damaged chauri bearer to its left side. The lanchana, of the Tirthankara is not in the pedestal, thus difficult to name it. It measures about 0.32m x 0.24m x 0.10m in size.

The fourth fragment is the upper part of a Tirthankara. The lower part below the chest is missing. The circular halo behind head is executed in lotus petals and beaded borders. The umbrella surmounted by kevala tree at the top and is flanked by flying figures with garlands.

The chauri bearer of the left side badly damaged and only faint line is visible. The available part of this figure as is available measure 0.34m x 0.33m x 0.10m.

The last relic the D.M.55 is a seated Tirthankara image with a circular halo behind head. The kevala tree and the umbrella are envisaged at the top. There is fine crack in the halo. The faint trace of matted locks of hair on the head it can be identified to Rsabhanatha.

The other about seven sculptures from BhairabaSingpur in the museum. They are of Yaksas and Yaksinis more possible of Ambika

and Gomedha, the two associated with Neminatha. The Ambika is either independently or in common with Gomedha. However, in either case the Neminatha is distinctly identifiable at the top.

**Ambika**

The first sculpture (D.M.5) is the Ambika. She is standing on a lotus pedestal. To her left of the lion is found along with two other attendants. She holds a baby on the left and a bunch of mangoes on her right hand. There are two more babies who are on the right and are anxiously looking. The mango branch is behind her and is laden with leaves. Her Tirthankara Neminatha is found in meditating who is above the mango tree. Chauri bearers and flying figures with garlands accompany it. The figure is damaged at the hip, legs and fingers. It is about 1.5m x 0.52m x 0.25m.

**Yaksa Gomedha and Yaksini Ambika**

The second piece (D.M.7) is the figures of Yaksa Gomedha and Yaksini Ambika seated on a common slab. The lion, her lanchana and two seated devotees are found bottom of the slab. She holds a baby on her left lap and she displays mango in the right The mango branch laden with fruits hangs above both the Yaksa and Yaksini. The Neminatha, the tutelary Tirthankara, is in yogasana made a pedestal above the mango branches flanked by chauri bearers and flying Gandharvas with garlands. The slab including the figure of Yaksa Gomedha is partly damaged and missing. The slab measures about 0.47m x 0.17m x 0.6m.

**Yaksa Gomedha and Yaksini Ambika**

The third piece (D.M.16) has the bust of the figures of Yaksa Gomedha and Yaksini Ambika. They are seated on a common pedestal below a mango tree. Their Tirthankara is in yogasana above the tree. Flying Gandharvas with garlands flanks him. This broken piece measures about 0.14m x 0.18m x 0.8m.

**Yaksa Gomedha and Yaksini Ambika**

The slab (D.M.20) of this group top is the bust of Yaksa Gomedha and Yaksini Ambika seated on a common pedestal. She has a bunch of mangoes in her right hand and holds a baby on the left lap. The

Neminatha, the Tirthankara is in yagasana pose well above the mango tree. . The vehicle of Ambika, who is lion, is missing at the damaged part of the pedestal. The head of each these figures have circular halo, which is decorated. The entire slab including the pedestal measures about 0.32m x 0.21m x 0.7m.

**Ambika**

The fifth in series is the sculpture (D.M.21) an individual figure of Ambika standing on a pedestal, behind of her is a mango-laden tree. She holds a bunch of mango in her right hand and a baby on her left lap. Her lanchana, the lion is depicted below the pedestal. There are two babies who are standing to the right of Ambika are seen plucking mangoes. There is a lady on her left. Her Tirthankara, the Neminatha is above with chauri bearers and flying figures that have garlands in their hands. She is studded with ornaments, as necklace, ear-studs, bangles and armlets. The chest, the baby on the lap and fingers of the legs are damaged.

**Yaksa Gomedha and Yaksini Ambika**

The sixth slab (D.M.22) is the figures of Yaksa Gomedha and Yaksini Ambika who are on a common pedestal. Mango tree is behind. The Ambika is carved holding the baby on her left lap but her right hand is damaged. The face of both the images is badly damaged also the right hand of the Gomedha. The tirthankara, Neminatha is, seated in yogasana above the tree. He is flanked by flying figures with garlands in their hands. The entire slab of the figure measures about 0.30m x 0.20m x 0.10m.

**Yaksa Gomedha and Yaksini Ambika**

The last pair (D.M.23) of Yaksa and Yaksini figures are almost as one noted above except that the Ambika is seated to the right holding the baby in her right her left hand very likely has mangoes which is not distinct. The left leg is not distinct in both the figures are folded and the right legs are stretched on to the pedestal. The tirthankara, Neminatha is seated above the tree, which is appearing behind the figures of Yaksa and Yaksini. The slab measures about 0.21m x 0.14m x 0.4m.

**Parsvanatha**

The Charamula was a Jaina centre of the past, from where two Jaina relics were transferred to Jeypore museum. It has of images of the

Parsvanatha and the Rsabhanatha. The Parsvanatha (D.M.1) carved is as standing in Kaayotsarga on a lotus pedestal. A canopy of seven hoods snakes above the head. The snake coils behind the Tirthankara. It measures about 1.43m x 0.60m x 0.20m.

**Rsabhanatha**

The Rsabhanatha figure of Charmula (D.M.54) is richly decorated and is studded with various iconographic features of Jaina Tirthankara. It is in Yogasana on a plain pedestal. Lions that are mounted on elephants support it. The Chakresvari is placed below the pedestal and is mounted on her conventional vehicle, Garuda. The lanchana, the Bull, of the Tirthankara is at the pedestal. The head has jata, of which a few strands are seen resting on the shoulders. The figure is damaged on various parts of the body and the face. It measures with pedestal some 0.90m x 0.44m x 0.19m.

**Rsabhanatha**

There are two Jaina relics of Tirthankara Rsabhanatha, which were brought from a place Kotpad to the museum. One of the Rsabhanatha (D.M.24) of this place is seated in meditative attitude on a pedestal supported by rampart lions. The Chakresvari is in between the lions supporting the throne. The Lanchana, bull is carved over pedestal. The sculpture measures 0.75m x 0.40m x 0.18m.

**Rsabhanatha**

The other Rsabhanatha image from Kotpad (D.M.41) is a good piece of carving. It is in yogasana pose on a pedestal supported by lions at each corner. A four handed Chakresvari mounted on Garuda is below the pedestal and she is flanked by devotees. His lanchana, the bull is carved on the pedestal The image is damaged at the legs and hands. It measures along with the pedestal 0.98m x 0.51m x 0.16m.

There are seven Jaina sculptures from Jamunda in the museum and are still few which are available in the site. They are well cared by the local villagers and some Marwari Community members of Jagdalpur. From the seven three are Rsabhanatha, two of Parsvanatha, one of Mahavira and another is the figure of a Tirthankara. The identification is difficult at this stage, remarked Mahapatra.

**Rsabhanatha**

The first figure of Rsabhanatha this place (D.M.8) is seated in meditative attitude on a plain pedestal. It has bull as lanchana. The hair is arranged in Jata. The figure seated is Parsvanatha, which is shown with a three-hooded snake instead of the conventional seven-hooded snake. The Sasanadevi of the Tirthankara is below the pedestal. Matted jatas of his hair are falling on the shoulders. Three of the seated Tirthankara figures from the top are badly disfigured so also the face of Rsabhanatha, the mulanayaka. The sculpture measures 0.42m x 0.27m x 0.12m.

**Rsabhanatha**

The second image is Rsabhanatha and is seated in yogasana pose on a pedestal supported by lions, below which his Sasanadevi Chakresvari, is found depicted displaying attributes in her four hands. She is seated cross-legged on a double petalled lotus pedestal. The other features are bull as lanchana is clearly visible. The carved slab measures 0.56m x 0.32m x 0.10m.

**Rsabhanatha**

Two spirited lions looking to opposite directions in meditative pose on a plain pedestal support the third Rsabhanatha of Jamunda (D.M.35). Below the pedestal is Chakresvari, the Sasanadevi of Rsabhanatha seated on a lotus pedestal in lalitasana pose. She is in varada mudra in both of her hands. Jata are falling on the shoulders. The lions below pedestal prominently display at. A part of the slab from the top corner containing the flying figure with garlands is as well missing. It measures about 0.48m x 0.30m x 0.9m.

**Parsavanatha**

The first image of Parsvanatha from Jamunda (D.M.11) is badly damaged. It has usual features of the Tirthankara and is in meditative pose on a pedestal supported by two lions. There is a canopy of seven-hooded snake that is above the head of Parswanatha. Padmavati, his Sasanadevi is depicted below pedestal that is in padmasana on a separate double petalled lotus pedestal. She has four hands but the attributes displayed in her hands are not clearly visible, so the identification. A canopy of three-hooded snake is over

her head. The carved image measures about 0.60m x 0.32m x 0.15m.

**Parsavanatha**

The second Parsvanatha image from Jamunda is in standing kayotsarga pose on a plain pedestal. A canopy of seven hooded snake is found over head, with coils of which are gathered behind the Tirthankara. The face of the Parsvanatha is partially damaged. It measures 0.32m x 0.20m x 0.8m.

**Mahavira**

The single image of Mahavira from Jamunda is seated in yogasana pose on a pedestal supported by two lions in front. His lanchana lion is in the pedestal. Below which Sidhayika, the Sasanadevi of Mahavira is found carved. She has four hands displaying in her upper two hands the attributes of parasu and an unclear object and in the lower ones with Varda mudra. The slab measures 0.80m x 0.38m x 0.14m.

**Tirthankara**

That last figure of Jamunda is attributed to a Jaina Tirthankara whose identification is difficult at this stage, was remarked by Mohapatro loc.cit. He further wrote, 'It is displayed under the caption as Padmaprabha. The Tirthankara is designed seated in meditative attitude on a pedestal supported by two lions below which his Sasanadevi with four hands is depicted in Padmasana. A human figure carved lying at the place where the conventional lanchana is normally to be found, a rare occurrence. The other features available with this image consist of the circular halo formed of lotus petals and beaded chains, kevala tree, chauri bearers, and flying figures with garlands in hands. A series of beads also depicted in a row in front of the lion throne. The slab along with pedestal measures 0.33m x 0.20m x 0.9m.'

Kamata is another place coming under the Bhairabasingpur group of Jaina center. There are two Jaina Tirthankara images, apart from the upper parts of two pillars containing standing human figures with swords raised in their hands.

**Tirthankara**

The first piece of image from Kamata is the bust of Tirthankara. The lower part of this figure is damaged and missing. The circular halo,

lotus petals enclosed by beaded borders are prominent. The chauri bearers, kevala tree, umbrella, elephant and flying figures with garlands, are at the top. Flying figures and elephant of the left side are damaged and missing. The available portion of the slab measures 0.32m x 0.34m x 0.8m.

**Rsabhanatha**

The second image of Kamta is identified with Rsabhanatha. The Tirthankara is seated in yogasana pose on a plain pedestal that is supported by Gajasimhas in front corner. His lanchana, bull, is visible over the pedestal. Just below the bull, a series of six devotees are in a row seated under the pedestal, Chakresvari, mounted on Garuda and displaying various attributes in her ten hands is found depicted. The face of the Tirthankara is partially damaged. The slab measures 0.90m x 0.50m x 0.23m.

**Rsabhanatha**

U.P. Shah wrote," From Jeypore sub-division in Koraput district, Orissa, have been discovered a number of Tirthankara images. Umakanta Subuddhi (10) has published a Caturvimsati Pataa of Rsabhanatha from Koraput. The sculpture was found from Bhairavasingpur village in Borigumma tahasil of Jeypore sub-division. Rsabhanatha sits in the padmasana dhyana mudra and has a srivatsa symbol on the chest. Images from Orissa follow the traditions of Bihar and Eastern India and represent the Tirthankaras in padmasana (when shown in sitting postures) and not in the ardha-padmasana as in further south. In this sculpture Rsabha is flanked by two camaradharas and accompanied by 23 other Tirthankara figures, each of whom is shown with his lanchana. The bull lanchana of Rsabha is shown below his seat. No yaksa and yaksi are represented on the right and left ends of the pedestal, but in the centre, at the bottom of the relief is a female deity sitting in meditative posture, which Umakanta Subuddhi has described thus: 'The deity has two hands, one of which is in varada mudra and the other is holding a citrus or bijapuraka. She should not be mistaken as yaksini Cakresvari of the Digambara order, for she has two hands while Cakresvaris are generally found having four or eight or twelve hands.' We might add that even though a two-armed Cakresvari is known, as she does not hold the disc she is not likely to be Cakresvari. But she is one of the ancient yaksis whose

identity is not known. Since this sculpture dates from c.9th century A.D., this female figure offers a problem. We will see later on that in the mediaeval period, in Western India, first a male figure and then a female figure begins to appear below the dharmacakra at a lower end of the pedestal. Later on, with the Svetambaras of Western India, this female deity is worshipped as four-armed Santi-devi. So far as this two-armed female deity on the BhairavaSingpur Rsabhanatha sculpture is concerned, we must await more such specimens from Orissa. If a guess is permitted, there is a possibility that the donor Gotra-devi was represented." (11)

**Rsabhanatha**

He further said," Umakanta Subuddhi (12) has published two more sculptures of Rsabhanatha from the same site. His figure 2 is a Caturvimsati-Patta of Rsabha sitting in padmasana. His bull lanchana is shown below the seat, on the pedestal. 'In the middle of the pedestal is seen a four-armed Cakresvari, seated in lalitasana and riding a Garuda. She holds a citrus, noose, and thunderbolt in her three hands while the fourth hand is laid in varada-mudra. In the photograph published, the female figure is not clearly visible. The identification of the Devi as Cakresvari is perhaps based on the Garuda vahana, but it is surprising that the Devi does not hold the cakra in any of her hands. The sculpture dates from c. 8th century A.D.

**Rsabhanatha**

U.P. Shah continued," The second image, published as figure 1 in Subuddhi's plate, looks more beautiful. It is assigned by the author to a date between the seventh and the ninth century A.D. Rsabhanatha here sits in the padmasana and is flanked by a camaradhara on each side. The Jina wears a jatamukuta arranged beautifully in three parts with hair-locks falling on shoulders. 'The Lord's lanchana, the bull, is seen sitting at the bottom of the seat held by two leogriffs facing opposite sides. Between the leogriffs and just below the seat of the Lord is seen a six-armed Cakresvari riding a Garuda and seated in lalitasana. The Sasanadevi is holding a citrus, noose, vajra, disc, and an arrow in five hands while the sixth hand is in varada mudra. On the right side bottom of the image is found a standing figure of Yaksa Gomukha. He is as usual bull-faced pot-bellied and four-armed. He holds a noose, hatchet, rosary in his three hands while the fourth hand

is in varada pose.' The sculpture dates from c. 9th-10th cent. A. D. (14).

The authors have described some of the following and new finds of Jaina images in Koraput and Bastar as following.

**Rsabhanatha of Deorli**

The Tirthankara Rsabhanath is carved seated in yogasana pose on a lotus pedestal. The Chakresvari in sitting pose has four hands displays disc in upper and varada mudra in the lower two hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. The two-chauri bearers are in standing posture. The pedestal has Yaksa Gomukha and a devotee in kneeling posture. A devotee is depicted to the left and right. Flying Gandharvas with garlands in the hands are on top. There are two figures mounted on elephants, trilinear umbrellas surmounted by the kevala tree and the oval halo is in the upper part of the slab. The hairs on the head of the Tirthankara are in matted locks (jatas), of which a few strands of which are resting on the shoulders. The Prabhamandala is in circle, behind the head. It is finished with lotus petals. There is 'jata' beard hair on the head. The trilinear umbrella is decorated along with its staff and top knob. The flying Gandharvas with garlands in the hands are on top.

The representation of Sri-vatsa at the center of the chest is a noteworthy feature of this image.

**Ambika of Deorli**

This is one of the most attractive piece of Ambica available in Koraput district. She is the Sasanadevi of Neminatha, and carved standing on an inverted lotus pedestal. A bunch of mangoes in left hand and right hand with child is missing as it stands damaged is being displayed. There is a child standing to her right and is looking above. The lion, the vehicle of Ambika is on the left side and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively.The mango tree is studded with fruits is depicted behind her image. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on

a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers. The costumes and ornaments are beautifully furnished, over her image. The multithreaded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments.

**Ambika of Umbel**

The most worthy figure of this place is, the Ambika. She is the Sasanadevi of Neminatha, and carved standing on an inverted lotus pedestal. A bunch of mangoes in left hand and right hand with child is missing as it stands damaged is being displayed. There is a child standing to her right and is looking at the mangoes. The lion, the vehicle of Ambika is on the left side and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. The mango tree is studded with fruits is depicted behind her image. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers. The costumes and ornaments are beautifully furnished, over her image. The multithreaded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments.

**Gomedha and Ambika of Chatua.**

It is the seated figures of the Yaksa Gomedha and Yaksini Ambika who are under a tree on a common decorative pedestal. The Ambika image displays a fruit mango in her right hand and the left holds a baby. The Gomedha has left hand resting on left thigh. The halo behind Ambika's head is in circular form and decorated. The Gomedha has the halo behind is in elliptical form. A baby is noticed swinging in between the

figures. Above the tree is their Tirthankara who is in yogasana pose the attributes of chauri bearers, umbrella, kevala tree and flying figures with garlands are as usual. The common pedestal has a two handed female figure in lalitasana pose on a pedestal. She is flanked by a series of devotees with offerings.

## Mahavira

The figure of Mahavira is at the out post of Padua in Nandapur. It is seated in yogasana pose on a throne and supported by lions. The lanchana lion, the four handed Sasanadevi, Sidhayika with devotees in kneeling posture and anjali hasta are found under the lion throne. The Sasanadevi is in cross-legged sitting posture and displays varada, a circular object, parasu or battle-axe and a shula (spear) in its four hands respectively. The hairs on the head of the Tirthankara are in curled knots. The Chauri bearers are on the two sides. The circular halo behind head is very beautiful and decorated with lotus petals, which is again enclosed in beaded borders. There is the sacred umbrella over the head of the Tirthankara. It has its staff and ribbed top knob. The top of the slab has hands beating a drum, the flying Gandharvas with garlands.

## Ambika of Deva Honjore or Deva Honjore

The most worthy figure of this place is the Ambika. She is the Sasanadevi of Neminatha, and carved standing on lotus pedestal. Her right hand is damaged. She is holding a child in her left hand. There is another child standing to her right and is anxiously watching to the mangoes. The lion, the vehicle of Ambika and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. There are two devotees on each side at the feet sitting with fold hands. The mango tree is studded with fruits is depicted behind her image. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers. The costumes and ornaments are beautifully furnished, over her image. The multithreaded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas,

who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments.

### Rsabhanatha of Deva Honjore

The Tirthankara Rsabhanath is seated on a lotus pedestal in yogasana pose. He is flanked on both sides by chauri bearers. Lions in each corner support it. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. A devotee in depicted to the left. The Prabhamandala is in circle, behind the head. It is finished with lotus petals. There is 'jata' beard hair on the head. The trilinear umbrella is decorated along with its staff and top knob. The flying Gandharvas with garlands in the hands are on top. The hairs on the head of the Tirthankara are in matted locks (jatas), of which a few strands of which are resting on the shoulders.

### Chakresvari of Deva Honjore

Chakresvari is carved and is seated in Padmasana on a lotus pedestal supported by the lions. She has four hands. A child is sitting on left lap and secured by her left hand. The flying figures with garlands are on top. The Chakresvari is amply decorated with rich ornaments and crowned with conical shape mukuta studded with jewels. This is multi-stranded necklace fitted with locket. Behind the head is the circular halo, which is lavishly decorated with lotus petals and enclosed by beaded borders.

### Parsvanatha of Deva Honjore

The Parsvanatha carved is as sitting in padmasana yoga on a lotus pedestal. A canopy of seven or eight? hoods snakes above the head. The snake coils behind the Tirthankara. A series of devotees are in anjali mudra and placed below the pedestal. There are two lions placed in the corners. Above the pedestal, there are two chauri bearers and few other devotees. The trilinear umbrella and flying Gandharvas with garlands in hands are all on the top of the slab.

### Mahavira of Phupugaon in Kundra

It is seated in yogasana pose on a lotus throne and supported by lions. The lanchana lion, the four handed Sasana devi found under the throne. There are two lions in standing pose posted in each side of Mahavira. The Sasanadevi is in cross-legged sitting posture and

displays varada, a circular object, parasu or battle-axe and a shula (spear) in its four hands respectively. The head of the Tirthankara is devoid of hair. The Chauri bearers are on the two sides.

The circular halo behind head is very beautiful and decorated with lotus petals, which is again enclosed in beaded borders. There is the sacred umbrella over the head of the Tirthankara. It has its staff and ribbed top knob, which is surmounted by the branches of the kevala tree. The top of the slab has hands beating a drum, the flying Gandharvas with garlands.

**Rsabhanatha of Phampuni**

It is said by villagers that Phampuni was housing large number of Jaina images, but most lost in a flood caused by river Kolab.

The Tirthankara Rsabhanath is carved seated in yogasana pose. It is now fixed on to a wall of a shrine. It is seated in yogasana pose on a pedestal. Lions in each corner support it. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. The two-chauri bearers are seen serving the Tirthankara whereas the chauri bearer of the right side holds a 'champak' flower. The halo behind head is depicted with lotus petals and border curved by beaded chains. The Gandharvas in flying poses with garlands and elephants representing on both the sides and at the top of the image is seen. The trilinear umbrella with the branches of kevala tree branching out over the head of the image is clearly seen. A devotee in depicted to the left. The hairs on the head of the Tirthankara are in matted locks (jatas), of which a few strands of which are resting on the shoulders.

**Rsabhanatha of the depleted second Jaina temple in Umbel**

The Tirthankara Rsabhanath is seated in yogasana pose on a lotus pedestal. Lions in each corner support it. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. A devotee is depicted on each side. There are two figures mounted on elephants, trilinear umbrellas surmounted by the kevala tree and the oval halo is in the upper part of the slab. The slab is broken in two, cutting across at the neck of the tirthankar.

**Mahavira of the depleted second temple in Umbel**

The Tirthankar is covered by thick layers of moss and damaged due

to weather. The second is that of Mahavira seated in yogasana pose on a lotus pedestal. Lions facing opposite directions support it. Sidhayika, the Sasanadevi as well the lion, which is the vehicle of the Tirthankara, is all well carved under the pedestal. The figures of the chauri bearers who are engaged in the service of the Tirthankara above pedestal are also richly decked with costumes and ornaments.

**Tithankar of Goriahandi**

The image is seated in yogasana pose and most part is still in embedded in soil. Both, right and left part on the top is damages and missing. The two-chauri bearers of which one in the right hand is damaged are in standing posture. The Prabha mandala is in circle, behind the head. It is finished with lotus petals. The trilinear umbrella is decorated along with its staff and top knob.

### Gajalaksmi

Gajalaksmi, symbolising prosperity, is as much as a Jaina motif as Buddhist and Brahmanical. It frequently occurs not only on the early reliefs of Bharhut, Boddhagaya and Sanchi, but also as a common symbol on early coins, seals and Jaina Pattavalis. It continued to be in use till later periods for it occurs at the centre of the lintel of the temples, especially in Orissa, irrespective of their cult affiliation. The Jaina regard this lotus lady as an auspicious one and among the fourteen most excellent, prosperity, foreboding, evil destroying, wealth conferring, fortunate delightsome dreams, which Trisala dreamt on the occasion of when Mahavira was transferred to her womb from that of Devanandi; Mahalaksmi seated on a lotus with two elephants pouring water on her head, appears as the fourth. Gajalaksmi symbol on the under of the door in the Phupugaon and Goriahandi (Kundra) Jaina temple is noticed.

## Konga Jaina Temple

Recently one of the authors have discovered a significant Jaina temple find in Konga village of Jeypore region. It is significant from the point of view of Western Ganga reference to Koraput and Orissa hypothesis. The temple is recently re-constructed by the local people. It houses one Mahavira in seated posture and the statue is about four feet in height and about two and half in width. It is very well carved .The Deorli and Jamunda are the two Jaina temples that are close to Konga Jaina Temple. The Konga mutha is a large one with 32 villages

and additional hamlets and celebrates Bali once in 3 years and the temple priests' plays significant role.

The principal priest is from Omanatya tribe and others are from Bhoie Gadaba tribe. There are three more Jaina idols, of which one Trithankara is not identifiable, there is one plate with two standing Trithankaras and one of them is Ajitanatha and other may be Sreyamsa, but is not very clear due to poor visibility of cognizance.Anothe plate that of the Yaksa Gomedha and Yaksini Ambica. This resemble very close to the one described from Umbel, in Nandapur.

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## PAIRS OF FEET

The feet have been ever represented in India the highest reference for the deity or the teacher whose grace is believed to emanate from those very limbs. A similar foot on golden lotus of Budha, which suggests his presence, the feet of Vishnu that symbolise Purushottama,

has been found in many worshiping places.

The feet of Bhadrabahu in Sravanabela-gola mark the spread of Jainism in south India. The feet of Trithankaras are equally worshiped with reverence; and a pair of feet in Hampi represents Parasavantha's kindness to the snake that he saved from annihilation, which out of gratitude in his birth as Dharendra yaksha canopied him with his hoods and protected him form Kamatha. The feet as shown in opposite direction suggest that he could see in all directions.

C. Sivaramamurti, (1983) noted Jaina archaeologist wrote, "This pair of feet of Bhadrabahu was curved as for the worship of his disciples who journeyed south with him and the Mauryan emperor Chandragupta - it is belived to be between 9th-10th century A.D., Sravanabelagola, Karnataka". He had also shown a pair of feet of Parsvanatha, 10th century A.D. at Hampi, Rashtrakuta period also in Karnataka. (1)

Pairs of feet curved over stones are lying around ancient ruined temples in Koraput district. Majority of paired feet are on circular stone and some are curved on circular lotus; Most of the feet anatomical features are that of male. There is a pair of feet carved on a circular stone plate that is lying within the premises of the present Siva temple at Bhairabasingpur. The said temple in the past was said to have been built over a temple of Parsvanatha. An image of Parsvanatha has been recovered from the ground during re-constructions of the said Siva Temple and at present is fixed to the fore wall of the new temple.

Again two pairs of feet at Nandapur close to the ruins where once upon a time a large Jaina temple may have existed are recorded. The oral history denotes that the Jaina deities of Jeypore were originally from Nandapur the former capital of Jeypore kings. Now, the lone survivor is the 'elephant' made on a single granite stone with the beautiful climber leaf over its body and is lying half covered in the ground of ruins. The said elephant resembles in its art, Karnata. People speak that they were pair of elephant and one was transferred to Jeypore but it has been not traced so far. BhairbaSingpur is also a well known place of Jaina temples, known from the Tirthanthakar and Ambikas etc. which are housed at Jeypore Archaeological Museum. The Jeypore museum also houses one pair of the feet. There

is another such pair of feet near Koraput over a hill called Hadaieput of Bimdal near Paliva village curved out on single stone and yet another at Pujariput near Ramagiri. Ramdas (2) had reported one such pair of feet from his work at Podagada in Umerkote. There are such two pairs of feet in KalyanSingpur region and one is at the Devagiri hill. Similar pair of feet is also present in Majjhima gauri shrine in Rayagada. These feet are carved on stone plates and are similar to each other. However the pair of feet from Pujariput village of Ramagiri village on way to Gupteswara caves points to Lord Rama as mentioned inMeghaduta of Kalidasa. There is all possibility that other feets may be related to Jaina and can be also of Lord Vishnu. The authors here, no explanation at this stage and left to future research. However, if the pair of feet is found in Jaina temple or ruins it can be one of the Trithankaras.

Feet identified so far is very similar to that of Western Ganga, 9th and 10th century Feet of Bhadrabahu.

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1. Sivaramamurty, C. (1983) Panorama of Jain Art, The Times of India, New Delhi.

2. Ramdas, G. JBRS, XXXIII, Pt I-II, p. 14.

## SRI-VATSA

Sri-vasta is a star like mark created at the mid centre of chest in Tirthankar images. The Ghasiram Museum, Raipur that has a large collection of Trithankara images from various sites of Chhattisgarah has 'Sri-Vasta' mark at chest. So also the images of Trithankara found in Bastar district has Sri-vasta motif, and it extends to Trithankaras of Ambabhalli and few in Bhairabasingpur and few in Subaiee Jaina temple in Nandapur in Orissa. U. P. Shah wrote, "Especially note worthy is the Sri-vasta mark on the chest mentioned by the canons and almost invariably obtained on Tirthankar images of the Kusana period. But the canonical reference also cannot be certainty regarded as older than the age of the Mathura council of the early 4th century A.D.

The Sri-vatsa mark is not seen on the polished Mouryan torso of a Jaina image from Lohanipur near Patna nor is seen on the standing Parsvanatha bronze in the Prince of Wales Museum, Bombay, which

we have assigned to a period of 1st century B.C. or earlier. It seems certain that like the motif of the two deer on the sides of the dharmachakra borrowed form the Buddhists, the Sri-vatsa motif is absent on early Jaina sculptures in the South where the Jaina seem to have penetrated from about the third century B.C. In the South even in later periods the Sri-vatsa motif is only occasionally seen. This very fact suggests that originally the motif was absent on Jaina images and was introduced under strong Vaisnava influence probably at Mathura (1).

It seems that monks on soles of feet and palms of hands and the Sri-vatsa mark on the chest, etc. taken from the ancient tradition of Mahapurusa-laksanas came to be regarded as chief characteristics of a Jaina image."

Similar view has been advocated by C. Sivaramamurthy. He said that the Tamil-Bramhi inscriptions on rock-beds in various caves and cavens in Tamil Nadu prove the penetration of Jaina monks in the, South (esp. Tamil Nadu), possibly through Orissa, Andhra and Pratsthanpur, as early as the 3rd century B.C. They carried with them the tradition of the Jina image which was current in the North in the 3rd century B.C. or a little earlier. The tradition did not include the Sri-vatsa motif as suggested by the Lohanipur torso. Hence the absence of the Sri-vatsa on Jina image in the South (2).

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## KIRTTI STAMBHA AND PILLARS BEFORE JAINA TEMPLES

Bhima khamba in Pengo Poraja villages resembles to carved pillars of Mudbidri in Bhaira - devi mandapa in Karnataka. These are the findings from Deccan, Monuments in south Kanara by P. R. Srinivasan. Another architectural component of Jaina temples is the pillars, the mana - stambhas and Brahmadeva-stambhas. These columns form and integral part of the temple, but they have an individuality of their own which is admittedly charming. Says Smith of the stambhas of

Kanara: 'In the whole range of Indian art there is nothing, perhaps, equal to these Kanara pillars for good taste.(1) In the same vein Fergusson wrote, 'Though not the grandest, certainly the most elegant and graceful objects to be found in Kanara belonging to the Jaina style of architecture are the stambhas, which are found attached to many of their temples.(2)' The mana-stambhas are tall pillars topped by a small pavilion in which is usually placed a caumukha with a Jaina figure carved on each of its four faces. A caumkha stambha has been recovered from Kamata and is housed in Jeypore Museum. In a Jaina temple a mana-stambha seems to have been an almost invariable feature. A beautiful example of a mana-stambha is found at Guruvayankeri (3) Of a column, about 16.5 m. high, from Mudbidri, not belonging to either of these two categories, Smith approvingly quotes Walhouse: 'The whole capital and canopy are a wonder of light, elegant, highly decorated stone-work; and nothing can surpass the stately grace of these beautiful pillars, whose proportions and adaptations to surrounding scenery are always perfect, and whose richness of decorations never offends.' (4) Evidently, the Jainas of the late medieval period of the Deccan have contributed a remarkable addition to the already rich and fascinating repertoire of Indian architecture by the creation of these singularly beautiful stambhas.

The authors have observed such carved stambhas invariably in Pengo Poraja villages before the Bali kudia or hut. This is also found in Hindu temple architect. In most Jaina temple ruins we have observed small I feet to 3 feet pillar like structures, that have circular head at the top and constricted necks and some times rectangular stone pillars. At Phupugaon before the Jaina shrine it is a rectangular carved pillar. In some places it is smooth oval white stones. The tribals say that in special occasions turmeric smeared strings are woven around it as that in Pipal trees in some parts of India. Further research can identify the relevance.

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2. Ibid., p. 48.
3. Ibid., p. 49.
4. Ibid., pp. 67-68, where the date 1334 is referred to the Saka era.

## CHHATRA DHVAJA

Some tribes of Koraput district like Jhodia Poraja, Bhattra and Dongria Kondhs hoist tiny umbrellas in puja sites. Generally they are made up of bamboo splints. Tiny bamboo splints radiate like an umbrella from a central erect bamboo arm. It is then interwoven with coloured strings that gives the shape of a umbrella. It is postulated to be past Jaina influence and still in vogue. The following writings from K.C. Panigrahi amply demonstrates it be due to Jaina and Budhist influence.

Panigrahi (1979) with regard to Second Inscription in the Navamuni Cave cited the following Translation from Text (I). It is with reference to the work of Vijo (Vidya), the pupil of Khalla Subhachandra, (who was), the disciple of the illustrious Acharya Kula Chandra.

He further wrote, "The umbrella with the staff belongs to (i.e. dedicated by) Subhachandra, novice-disciple of Sriacharya Kulachandra.

In the second line of the present inscription there occurs the words chhatra-dho (dhva) ja, i.e., the staff with the umbrella which was the object dedicated by Subhachandra. He further mentioned that Prof. Banerji's reading Khalla in 1. 2 do not give any meaning. The letters representing it clearly read chellu which is derived from the word chelluka meaning a novice-follower and which has further been corrupted into the modern word chella.

There is another smaller inscription in the same cave which Prof. Banerji reads under Xva as 'Sridhara chhatra i.e. the student Sridhara.' But the letters actually read Sri-cha (chi) rachhatra i.e. the prodperous cloth umbrella. Dedicating umbrellas to deities was common practice with the Buddhists and the Jainas. A late Brahmi inscription discovered at Sarnath (Baranasi) records the erection of a Bodhisattva image and an umbrella with a post (chhatrayasti) dedicated by bhiksu Bala (2). Two other inscriptions originally belonging to Sahet Mahet (3) also record the dedication of an umbrella and the post of the umbrella for a Bodhisattva image. The two short inscriptions here in the Navamuni Cave similarly record the dedication of a cloth umbrella and the staff with the umbrella, the letter by Subhachandra and the former perhaps by the same pious donor."

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3. EI, Ind., III, pp. 180-181, IX, pp.290-291.

# JAINA TIRTHANKARAS IN KALINGA AND TRIKALINGA

The tradition in Jainism was developed by a succession of twenty-four Tirthankaras (1). Rasabha is the first of the Tirthankaras, but the twenty-third Parsvanatha is credited to be the real founder of Jainism. According to Jocobi "There is nothing to prove that Parsva was the founder of the Jainism. The Jain tradition is unanimous in making Rsabha the first Tirthankara as its founder and there may be something historical in the tradition"(2).

The last of the Tirthankaras, Vardhamana Mahavira was a contemporary of Goutama Buddha and the religion came to be known after his title, Jina or conqueror.

It was Parsvanatha who first preached Jainism in Kalinga. There is a story which speaks of a King Prasenjit who had one beautiful daughter, Prabhavati. Yavana, the King of Kalinga wanted her to marry. The Kalinga King fought a battle on the issue with Prasenjit, and King Parasvanatha assisted the later. The Kalinga King Yavana lost the battle and Parasvanatha married Prabhavati (3).

**Kalinga with reference to Jaina**

The name of Kalinga, earliest mention is found in connection with the defeat of the Yavana King of Kalinga by the 23rd Jaina Tirthankara, Parsvanatha. He was born in the Banaras city about 17 B.C. (4). According to Jain traditions, Parsvanatha was a credited warrior in his youth. At the age of thirty he became an ascetic.

Prof. Gerini found that the Kalinga colony, Kalinga Rata, in Burma coast was there even in the 7th Century B.C.

The word Kalinga denoted a tribe in the days of Pliny (lst Century B.C.)

Pt. Nilakantha Das (5) wrote, "Even during the days of Asoka's conquest of Kalinga which took place in the earliest half of the 3rd Century B.C., there is no mention in the inscription or otherwise of

organised armies or emperors of Kalinga. The story of the so called Charuvaki, the wife of the Emperor of Kalinga for whom Asoka made the war of conquest referred to by some modern historians is but a poetic myth of some Dravid poet of the middle of ages. It appears moreover, to be a fact that the great war of Kalinga with Ashoka seems to have been conducted by a big Kalinga republic of the kind or of several republics who collected themselves together to meet Asoka's army for the defense of their cultures and religion. The fact remains that the name Kalinga was not in existent in the Rg Vedic days, though the region round about the present Jagannatha was a place where the ancient Jina (Jaina) religion was there in its purest form". This tradition is well indicated by the word Jinasana (place of Jina) mentioned in the inscription of Kharavela (6). He further wrote, "Here a reference should, however, be made to the fact that sometime between the lst and 6th Century A.D., this Kalinga was somehow deserted and the entire headquarters with some important names shifted to the Mukhalingam region on the river Vansadhara, which was the southern part of this Kalinga".

According to Avasyaka Niryukti, Sreyamsanatha, the 11th Tirthankara was born at Simhapura, which was the capital of Kalinga (7). Aranatha, the 11th Tirthankara, received his first alms in the city of Rajpur (8), which according to Mahabharata was the metropolis of Kalinga (9).

Much earlier to the Mauryan period there was a great Jaina monarch in Kalinga, Karakandu or Karandu. It is likely that he was ruling before Mahavira and after Parsvasatha (10).

The Jaina text Uttaradhyayana Sutra (11) refers to Karakandu as the King of Kalinga who was a staunch devotee of Jainism. It is said that he had visited Terapura caves (Dharasiva) and built Jaina shrines there, where he had installed the old as well as the newly constructed images of Jinendras (12).

Karakandu, the Jaina Kalinga King accepted the Chaturyama from Jainism preached by Prasavanath. According to Kumbhakara Jataka (13) he was contemporary of Dummukha (Durmukha), King of Panchala, Naggaji (Nagnajit), King of Gandhara and Nimi, King of Videha. The Uttaradhyayana Sutra also mentions Karakandu, Nimi,

Dummkha and Naggaji as (14) bulls among kings' and states they adopted Jainism and abdicated the throne to lead the life of Sramanas.

The Jain tradition says that Parsavanath, the 23rd Tirthankar attained Moksa 250 years before Mahavira's Nirvana, which took place in 467 B.C. (15).

N.N.Vasu (16) has referred to the Jaina work Kstra Samasa where Parasanath is said to have preached at Tamralipta (modern Tamluk in Midnapur district) and Kapakataka (Kupari in Balasore district)(17). The famous cave of Khandagiri Anantagumpha, with serpent symbol, is said to have been dedicated to Parsvanath.

The Karandaka monastery at Karandia (modern Karanjia in Mayurbhanj district) was probably named after him and the huge elephant in that monastery was dedicated by him (King Karakandu) to the honour of the Tirthankar Ajitanatha was informed by N.K.Sahu (18).

Karakandu is regarded by the Jaina tradition as a Rajarsi (19) - an ascetic King, and by the Buddhist as a 'Paccheka Buddha' (20). Karakandu patronised Jainism not only in the Kalinga, but also expanded it to the territories of his royal ruling friends (21). He dedicated shrines to the Jainas in Terapara in Maharashtra, which was under the rule of King Bhima, referred in Aitareya Brahman.

**Kalinga Jina**

The spread of Jainism in Kalinga in the 6th Century B.C. was advanced by the support of kings of the country. Those kings till 400 B.C worshiped the Kalinga Jinasana images. It is known from the Hathigumpha inscription that the Nanda King (Mahapadmananda) of Magadha who conquered Kalinga about the middle of the 4th century B.C. took away by force the image of Kalinga Jina as a trophy of his victory. After 300 years, Kharavela recovered that sacred relic as mentioned in the 13th line of Hatigumpha cave inscription, which is read as follows:

*-Vara same ca base (-) sata sahaschivitasa -yati uparapa(dha) Vajano magadhanam ca vipulabhayam janeto - ithisam gamgaya payayati magadham ca rajanam Bahasati -mitam pade vandapayati.*

*Nandarajanitam Kaling aji nasaaaanam Amga Magadhato Kalimgam anetihaya -gaja sena vahana Sahasehi amga magadha vaasinam ca pade vandapayati--(21)*

This passage of the inscription speaks that Maharaja Kharavela in the 12th year of his reign started one expedition to Uttarapatha. On his way he defeated Anga and Magadha, and made Vrihaspati-mitra, the King of Magadha, bow down to his feet. After this, he brought back the sacred 'Jinasana' of Kalinga, which as said above, was taken away to Magadha by Nanda (22).

K.P.Jayaswal (23) writing on the Hathigumpha inscription refers, "He (Kharavela) returns home with rich trophies of Anga and Magadha together with the recovery (Padehara) of some Kalinga heirlooms and the statue or foot marks (the detail is damaged) of the first Jina which had been carried away by King Nanda". R.D.Banerji (24) in his note on the Hathigumpha inscription of Kharavela almost agrees to the same view.

There is varied and non-uniform of opinion among the scholars in the identification of this Kalinga Jina, as there is the only one reference to it to be found in Hathigumpha inscription of Kharavela.

Most of the authors including N.K.Sahu, Rajaguru and many other claims the Kalinga Jina to be identified with the first Thithankar Rasbharath and his image was very likely installed at Petunia, the capital of Kalinga at the time of the fiction of this Kalinga Jina, as there is the only one reference to it to be found in Hathigumpha inscription of Kharavela.

On Mahapadmanda's conquest, N.K.Sahu said, that in the 4th century B.C. Kalinga was famous for Jaina religion and culture and the Kalinga Jina which was famous for Jaina religion and culture and the Kalinga Jina which was being worshipped there by that time as a State deity was considered to be the embodiment of national honour and prestige. (25)

In the 8th regal year Kharavela led an expedition to Mathura to protect the Jaina stronghold of the place from the invasion of Yavanas. After successful completion of the mission, Kharavela returned back to Kalinga with a sampling of the Kalpa tree burdened with foliage. His great army with vast number of elephants, horses and chariots made

a majestic procession and carried the 'Kalpa tree' towards home, Kalinga. After reaching the capital the Emperor distributed the spoils of victory to all households and religious orders. N.K.Sahu associates this tree to Kevala tree of Rsabhanratha. He further points out from the inscription that in the 11th year of his reign Kharavela reclaimed the city of Pithunda, which was once the capital of Kalinga. In the course of the work, he cultivated the land with plough drawn by Asses. This has drawn many scholars with various explanations. The use of Asses instead of bullocks/bulls for drawing ploughs is perhaps associated with the fact that Kharavela was a devotee of Rsabhanath. Bull, has been spiritually associated with the representation of Rsabhanatha. In addition to this argument, the Jain temple on the crest of Khandagiri is dedicated to Rsbharatha and a marble image of the said Tirthankara is under worship in the temple. Of all the Tirthankara depicted in the cave of Khandagiri, Rsbhanatha seems to have found prominent place.

C.J.Saha has given his opinion as to why and how the Kalinga Jina name appeared. He wrote, "At first sight it seems strange why this image is called the Jina of Kalinga. It does not refer to any Tirthankara whose life history was connected with Kalinga, but it seems, according to the interpretation of Muni Jina Vijaya, that it is a practice still prevalent to designate the image of a particular Thirthankar after the name of the locality of the establishment. The first Tirthankara (Rsabhadeva) at Satrunjaya for instance is called 'Satranjaya Jina'. Similarly the image at Abu is called 'the Arbuda Jina' and the one at Dhulew (Mewar) is called 'the Dhulew Jina'. Thus it is not necessary that the image must be of Jina associated with Kalinga in his life history. The expression 'the Jina of Kalinga' merely means that the Jaina image was worshipped at Kalinga or at the Kalinga, capital"(26).

### Other Tirthankaras identified as Kalinga Jina

The tenth Tirthankar Sitalanatha, born at Bhadalpur has been identified by R.D.Banerji and K.P.Jayaswal (27) elsewhere, to be the Kalinga Jina. It has been postulated that possibly the Bhadrachalam or Bhadrapuram in Kalinga country is the Bhadalpur, birthplace of Sitalanatha. There is another theory that the identification of Bhadrachalam appears to be wrong for Bhadrilpura was the capital of the Malaya Janapada, which is included in the list of 25 countries

enumerated in the Jaina literature (28). The Malaya Janapada lay to the immediate south of Nalanda and its capital has been identified with Bhadiya, a village in the Hazaribag district. Many Jaina images have been discovered at this spot (29).

The second Tirthankar, Ajitanatha has also been identified with Kalinga Jina. As Ajitanatha is spiritually related to elephant and Kalinga at one time was famous for elephants was the basis behind. (30).

The eleventh Tirthankar, Sreyamanatha is also associated with Kalinga, as his birth place was Simhapura the capital of the Kalinga country it is mentioned in the Mahavastu.

There is another possibility that the eighteenth Tirthankar, Aranatha is said to have received his first alms in the city of Rajpura, which according to Mahabharata was the metropolis of Kalinga.

On the other hand, A.C.Mittal (31) concluded that Mahavira, the 24th Tirthankar to be the Kalinga Jina. Mahavira had visited Kalinga country in the duration of his penances in the eleventh year and is said to have suffered great pains there. He was then revered in the northeastern Janapada and also in Magadha. It was probably the people of Kalinga after his demise, realised him and his preachings and made loft image of his for the purpose of worship.

Pt.Nilakantha Das (32) has identified the Kalinga Jina with earlier rupas of Jagannath.

T.N.Ramachandran (33), followed by K.C.Panigrahi (34) and N.K.Sahu (35) and many others have studied the sculptors on the panels of Khandagiri to locate the worship of Kalinga Jina. It was inconclusive.

N.K.Sahu wrote (36), "It may be said that Asoka, who was famous for his tolerant attitude towards all religious, failed to restore the image of Kalinga Jina and respect the religious sentiment of the people of Kalinga. In the 18th century B.C. Kharavela, after subduing Magadha, brought back the Kalinga Jina as vindication of religious tradition and dignity of Kalinga".

Unlike Budhism, the Jainism hardly spread outside the ancient India. The Budhism almost disappeared in India during late medieval period, but it revived again in the twentieth century. The Jainism continued

to be a living religion throughout the course of history from the time of Parsara, the twenty-third Tirthankar (8th Century B.C.) and the last (twenty-fourth) Tirthankar, Vardhamana Mahavira (6th Century B.C.) till today.

There are reference to the Kalinga-Jina image being carried off by the Nanda King and brought back by Kharavela. T.N.Ramachandran has identified a frieze on the Manlapuri cave, Udayagiri, in Orissa as a representation of worship of the Jina image; the frieze is anigrable to first century B.C. The existence of a Jaina shrine (pasada) as early as an inscription recording the dedication of a pasada-tarana by srvaka proves the middle of the second century B.C. at Mathura named Uttaradaka (37).

Shah (38) wrote, "So far as literary evidence is concerned, we have to weigh it with great caution since available texts of the Jaina canonical works are said to have been finally edited at the second council at Valabhi (Valabhi vacata) which met in the later half of the fifth century A.D. There are a few references to worship of images, relics, and shrines of Arhats (Tirthankars) by gods and men, and those references may be at least as old as Mathura council (which met in the beginning of the fourth century A.D.) and may be even somewhat older. Most of the art evidence obtained in Jaina canonical texts as available today speaks of motifs etc. found in the art of Sunga and Kusana period. But there is reason to believe that attempts were made to worship an image (verily a portrait-statue) of Mahavira, even during his lifetime ..........................

The original portrait statue was worshipped by the queen of Uddayana, the king of Vitabhaya - Pattana (Roruka?); in the Sindhu-Sauvira region".

## Jainism and Kalinga

Jainy, J.L wrote, "Jainism more than any other creed gives absolute freedom to man. Nothing can intervene between the actions, which we do, and fruits thereof. Once done, they become our masters and must fructify. As my independence is great, so my responsibility is co-extensive with it. I can live as I like, but my choice is irrevocable and I cannot forgo the consequence of it. The soul and it alone is directly and necessarily responsible for all that it does" (39).

The popularity of Jainism in its Chaturyama form i.e.Ahimsa (non-violence), Sunrta (truthful speech), Asteya (non-stealing) and Aparigrha (renouncing of all illusory objects) was prevalent in northern and eastern India since the time of Parsvanatha.

Mahavir added Brahmacharya (chastity) as another separate vow to the existing above four.

Pt. Nilakantha Das studied the subject of Jainism in Kalinga. He wrote, "Then again some other traits may be observed even in the present Oriya language pointing to the fact that this land of Kalinga and its neighbouring tracts still possess some distinctively linguistic traces which exclusively indicate very ancient connection of these tracts with Mediterranean regions of Egypt, Crete, and Babylon etc. This connection may therefore, be safely presumed to have been by sea routes, for those linguistic expressions are exclusively found in Kalinga coast and its adjacent land and not elsewhere in India. Below are given a few instances" (40).

**Jina**

The Sanskrit word Jaina came from Jina (with cerebral 'n'), which is a word of the Oriya or ancient Kalinga Prakrt exclusively. It comes from Sumerian 'Zi' (41), which is the same as Indian Jina. From the same root through Jaina practice comes also Sanskrit root Ji (to conquer) which is Oriya root Jin (to conquer). Hence the original word is Jina (meaning conqueror) from which later times comes the Sanskrit words, Jina and Jaina. In Oriya also Jina means conquered or conquering. Significant it is that in other Indian Aryan languages this Oriya 'Jin' becomes 'jit' and Sanskrit Jaina cannot be derived from that jit.

Let us first think of the scientific or the rationalistic religion prevailing in the ancient world. It is Jainism. It is based on experience, observation and inference. It is based on soul, more correctly the soul in control of the matter. It began from the individual 'life principle' which is called 'Ji' in Sumer some five thousand or more years ago. This 'Ji' it has been said, is Sanskrit 'Jiva' (Soul). 'Ajiva' (matter) was what was not 'Jiva.'

Jainy (42) further pointed out that to have a clear comprehension of this unique Jaina religion which was the only rationalistic religion, the world ever thought of, the following will be useful:

The fundamental principles of Jainism as following,

I. "Man's personality is dual, material and spiritual (43). The duality of the dead matter and the living principle, which animates the human body, is evident. There may be differences as to the nature of it; but as to the fact of the duality there cannot be any question. This is in striking contrast with the Hindu doctrine of Brahman, or one, soul that is all and in all.

II. Man is not perfect. He can improve, i.e., he can advance in the direction of perfection. The human soul can attain perfection. In its perfect condition the soul enjoys its true and eternal character, whereof the characteristic is the four infinities; infinite perception or faith; infinite knowledge; infinite power; and infinite bliss.

III. By his spiritual nature man can and must control his material nature. It is only after the entire subjugation of matter that the soul attains perfection, freedom and happiness (44).

It is such a free and happy soul that is called Jainina (Conqueror) or Tirthankara (Guide) (45).

IV. The last basic principle of Jainism is this: Man himself, and he alone, is responsible for all that is good or bad in his life (46)."

Jainism, more than any other creed, gives absolute religious independence and freedom to man. Nothing can intervene between the actions which we do and the fruits thereof. Once done, they become our masters and must fructify. As my independence is great, so my responsibility is co-extensive with it. I can live, as I like; but my choice is irrevocable, and I cannot escape the consequences of it. This principle distinguishes Jainism from other religions e.g., Christianity, Mohammedanism, Hinduism. No God or His prophet or deputy or beloved, can interfere with human life. The soul and it alone, is directly and necessarily responsible for all that it does."

As to the ancientness of the Jaina religion, its original connection with the Sumerian 'Ji' is significant. Dr.H.R.Hall also discerns Jaina traits in Sumerian statues of practically the same ancient period (47). In Pre-Rg Vedic India, there is no doubt that the Jaina religion was the prevalent religion among the cultured Dravidians from whom the Indian Vratyas

as well as later on the Aryans themselves got all incentives to the highly philosophic aspect of their own religion. It is a well-known fact that all over India, Jainas were the only people to know this aspect of human culture before the Aryans came. They were gradually driven to the south and the east. Jaina religion was their philosophic religion; the Jaina practice was prevailing prominently in Videha and such other regions in the east. It is well known how these practices developed. The highest Aryan philosophy of unattachment and non-violence was an essential part of Jainism. From these also developed as a matter of self preservation, the great tradition of twenty four Tirthankaras of the Jains beginning with Rshabhanatha, who is but another name for Aryan Surya, called in the Rg Veda the, 28 Atman or the soul of all that moves and all that stands (48). But the Vedic ceremonials and customs, i.e., sacrifices and the caste, on the other hand, went on increasing in spite of all philosophical influences of the Jainas even in those Eastern regions, still affecting seriously the Jaina practices there. So in the same regions also came the great Jaina reformer Sakyamuni, the Buddha who followed in practice the middle path, a path or way between austerity and enjoyment. These Buddhists, too, soon developed, in imitation, twenty-four Buddhas including one coming Buddha - the Maitraya Buddha.

But Kalinga region, i.e., the region of present Puri, was the seat of the very quintessence of Jainism - the very essence of the philosophy quoted above as this Kalinga, as I (Pt. Nilakantha Das) have said, was colonised by non-Aryans specially by sea and by the Aryans by land both from west and North (49). It is noteworthy, however, that besides Purusha and Purusottoma, the word like Kaivalya is still used in the Oriya language and literature today (50).

Person or Purusha is used in the Rg Veda to mean man. Even in Purushasukta (53), the word Purusha represents a great giant who is sacrificed to produce the entire universe. This undoubtedly contains the physical comprehension of the Jainas who sublimated the idea of individual Purusha to the Purusha universal. The process of this sublimation or self-elevation has been elsewhere described in connection with Purusottama or Jagannatha (51). But certain it is that the conception is not originally Rg.Vedic. For, there is practically no philosophy in the Rig Veda (52). All philosophy in the early Vedic culture came from the Jaina religion.

The chapter is based on the writings of Pt. Nilakantha Das (1959).

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# CAITYA-VRKSAS OR TREE COGNIZANCE AND YAKSI IN JAINA TIRTHANKARAS

The tribal culture in general show high reverence to trees, still seen from practice of sparing trees of economic importance in 'slash and burn' cultivation. In the religious ceremonies of tribal culture some specific species of trees and leaves find the place. Mango, Jambolinum, Sala tree leaves and branches including that of Simbli are used to prepare pendals for marriage and festivals. Mango and Jambolinum branches are used to initiate construction of new houses and marriage platforms and which is a sign of auspiciousness by tribal and non-tribal in Koraput district of Orissa.

A list of Caitya tree of the 24 Tirthankaras of the avaas arpini ara in the Bharata Ksetra is given below.

The Caitya-Vrksas of 24 Jinas is given as following,

| Sl. No. | Tirthankara | Digambaras |
|---|---|---|
| 1. | Rsabhanatha | Nyagrodha |
| 2. | Ajitanatha | Saptaparna or Sala ( Shorea robusta) |
| 3. | Sambhavanatha | Sala (Shorea robusta) or Pyasla |
| 4. | Abhinandana | Sarala or Priyangu (Panicum italicum) |
| 5. | Sumatinatha | Priyangu or Sala |
| 6. | Padmaprabha | Priyangu or Chatra |
| 7. | Suparsvanatha | Sirisa (Acacia sirisha) |
| 8. | Candraprabha | Naga |
| 9. | Puspadanta | Aksa or Sali |
| 10. | Sitalanatha | Dhuli or Priyangu |

| | | |
|---|---|---|
| 11. | Sreyamsanatha | Palasa or Tanduka |
| 12. | Vasupujya | Tenduva or Patala |
| 13. | Vimalanatha | Jambu (Eugenia jamboli nai) |
| 14. | Anantanatha | Asvatha or Asoka |
| 15. | Dharmanatha | Dadhiparna (Cletoria ternatia) |
| 16. | Santinatha | Nandi (Cedrela toona) |
| 17. | Kunthunatha | Tilaka |
| 18. | Aranatha | Amra |
| 19. | Mallinatha | Asoka |
| 20. | Munisuvrata | Campaka (Michelia campaka) |
| 21. | Naminatha | Bakula (Mimusops elengi) |
| 22. | Neminatha | Mesasrnga or Vetasa |
| 23. | Parsvanatha | Dhataki (Grislea tomentosa) |
| 24. | Mahavira | Sala (Shorea robusta) |

The tree worship was common since ancient times in India, which is reflected in Vedas. The spirits dwelling in the trees were Nagas, Yaksas, Gandharvas, Bhuts etc (1) and approachable without complex rituals.

Ramachandran wrote, "Every Tirthankara received Kevalajnana (supreme knowledge) while meditating under a tree. Such a tree, called Caitya-vrksa, was associated with the Kevalajnana of each Tirthankara, is specified in the texts of both the Jaina sects, and also is represented in iconography of each Tirthankara sitting under the particular tree associated with his Kevelajanana. In later course, it seems that, when the asta-mahapratiha ryas common to all Tirthankaras were fixed, it was the Asoka-tree, which came to be represented as the Caitya-vrksa over the heads of all the Jinas. Here it is for the future researchers to verify the fact whether a specific Caitya tree in the old and new ideals of Tirthankaras both in north, south of India existed (2)."

It is the Caityas, with Udyanas (parks and forest-grooves) having Caitya-vrksas in them, which Mahavira is reported to have visited and stayed during his wanderings years.

Buddha was not represented in human form in the earliest Budhist worships, and the Bodhi-tree attained greater importance in Buddhist art. During the period Jains recorded the Caitya trees of different Tirthankaras. The Caitya trees were of secondary importance to Jainas. In later period the Caitya trees found its place in the sculptures of Tirthankaras. The trees were worshipped by Jainas and Budhists because of their patriarchs obtained enlightenment under shades of such trees. They gave a new meaning to 'Tree-worship.'

Debala Mitra (3) has also listed and identified the Tirthankaras with their cognizances and Yaksinis in the Navamuni and the Barabhuja caves. They are as follows:

The Navamuni cave, Khandagiri, Orissa

| SN | Tirthankara | Cognizance | Yaksi |
|---|---|---|---|
| 1. | Rsabahae | Bull | Cakresvari |
| 2. | Ajita | Elephant | Rohini |
| 3. | Sambhava | Horse | Prajnapti |
| 4. | Abhinandana | Monkey | Vajrasrnkhala (Vaisnavi?) |
| 5. | Vasupujya | Buffalo | Gandhari (Kumari?) |
| 6. | Parsvanatha | Naga (snake) | Padmavati |
| 7. | Neminatha | Conch | Ambikor or Amra |
| 8. | Parsvanatha | Snake | xx |
| 9. | Rsabhanatha | Bull | xx |
| 10. | Candraprabha | Moon | xx |

The Barabhuji Cave, Khandagiri, Orissa

| SN | Tirthankara | Cognizance | Yaksi |
|---|---|---|---|
| 1. | Rsabhanatha | Bull | Cakresvari |
| 2. | Ajita | Elephant | Rohini |

| | | | |
|---|---|---|---|
| 3. | Sambhava | Horse | Duritari or Prajnapati |
| 4. | Abhinandana | Ape | Vajrasrnkhala? Kali? |
| 5. | Sumati | (indistinct) | Purusadatta? |
| 6. | Padmaprabha | Lotus | Manovega? |
| 7. | Suparsva | six-petalled flower | Kali? |
| 8. | Candraprabha | Moon | Jualini? |
| 9. | Puspadanta | Makara | Mahakali or Sutara |
| 10. | Sitala | Sri-vatsa | Manavi? |
| 11. | Sreyamsa | Rhinoceros | Gouri? |
| 12. | Vasupujya | Buffalo | Gandhari? |
| 13. | Vimala | Boar | Vairoti? |
| 14. | Ananta | Porcupine? | Anantamati? |
| 15. | Dharma | Thunderbolt | Manasi |
| 16. | Santinatha | Antelope | Mahamanasi? Laksmi? Nirvani? |
| 17. | Kunthu | Goat | Jaya or Vijaya? |
| 18. | Ara | Fish | Tara |
| 19. | Malli | Water-pot | Aparajita |
| 20. | Munisurvrata | Tortoise | Bahurupini |
| 21. | Nami | Blue lotus | Camunda? Brahmani? |
| 22. | Nemi | Flower or Disc | Amra |
| 23. | Parsva | Naga | Padmavati |
| 24. | Mahavira | Lion | Cakresvari, Rohini |

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## LIFE AND TRAVELS OF MAHAVIRA IN KALINGA

**– Present day Koraput**

After Parsavanatha, Vardhamana Mahavira held the banner of Jainism as the 24th Tirthankar. He was born at Ksatriyakunda, a village of Vaisali in 599 B.C. His Mahanirvana took place in 527 B.C. at Pava, from that year onwards a new era called 'Mahanirvana-samvat' or 'Vira nirvana-samvat' or 'Jina-Kala' commerced. Thereafter he was entitled as Jina or Arhata, and traveled to several countries for preaching of Jainism and Ahimsa. He is credited for consolidating Jaina organisation, which sustained and continued for twenty-five centuries.

He is known from Buddhist records as Niganatha Nataputta; where it is said that Mahavira was the leader of the Niganatha sect.

### Wandering Twelve years in the Life of Mahavira

At the age of thirty Mahavira became an ascetic and wandered for twelve years. At the end of this period he attained omniscience and became a teacher at the age of 42 years.



Pitaiegumpa Cave entry point in Koraput district

There are Jaina sources, which depict his wandering life in details for those twelve years. But of Mahavira's life as a teacher for nearly thirty years until his death at the age of 72, the sources are reticent.

The Jaina literature speak that Mahavira visited Vaisali, Vamja-grama, Mithila, Bhadrika, Alabhika etc. He passed away, in one dark fortnight of the pious month of Kartika (1) at Pava in the Kingdom of Raja Hastipala. During these auspicious tours, he used to spend chaturmasya (four months of the rainy season) in different years in different places, such as Champa, Pustigrama, Hasti-grama, Vaisali, Vamijagrama, Rajgruha and Nalanda, Mithila, Alabhika, Panitabhumi, Sravasti and Pava, as has been described in Kalpa-sutra.

Bhagabati Sutra and Kalpa Sutra have enumerated the places visited by Mahavira during his ascetic life, but they do not tally. The Avasyaka Niryukti, the Avasyaka Churni, the Avasyaka bhashya, the Avasayaka Tika, the Kalpa Sutra Yika and the Mahavira Charitras written by Nemi Chandra, Guna Chanrda and Hema Chandra give on Mahavira's chronological succession itinerary.(2)

A.K. Roy wrote, "We have some details of Mahavira's itinerary during the twelve years that he roamed about in eastern India before he reached the state of omniscience. Mahavira's life during these twelve years was spent in great difficulties. Sometimes the villagers took him for a thief. Sometimes he and Goshala, his companion for six or seven years was suspected to be spies. The details of his journeys during these twelve years are given in Jainadasa's Churni to the Avashyaka Sutra. This Churni according to Schubring cannot be dated earlier than the 7th century A.D., but it is generally taken to be more or less reliable.

Within a few days renunciation of the world, Mahavira went to a village called Kummara. He stood there in meditation for sometime. One cow-herder took him to be a thief and wanted to injure him, and Mahavira left the village. He then spent the first rainy season of his ascetic life in Atthiyagama.

During the second year, Mahavira was crossing the river Suvannakula, and his garment got caught in the thorns on the bank of river. From this then onwards he remained with out clothes. Mahavira passed his second rainy season in Nalanda near Rajagriha in a weaver's shed, where Makkhali Goshala became his companion. They both left for

Kollaga. The third rainy season, Mahavira and Goshala stayed in Campa.

While Mahavira and Goshala were traveling through Coraga Sannivesa where they were suspected to be hostile spies, and placed into a well. However, two female followers of Parshva who helped out release recognized them. They then moved to Pithicampa and passed the fourth rainy season.

Goshala and Mahavira had their next year ascetic lives that were narrated as very difficult. Goshala was in habit to mock at people and therefore was beaten up by them many times. They traveled to Ladha (south-west Bengal) in this year and were badly treated by the Lodha people. They then spent their fifth rainy season in Bhaddiya.

In their travels in this year the two were again taken as spies at a place called Kuviya Sannivesa. They were released by the intervention of two sisters named Vijaya and Pragalbha. Since then Goshala preferred to move alone and left the company of Mahavira, saying that since he was made to bear insults every now and then. However, but after about six months, when Mahavira was in Salisisyagama, Goshala joined him again. They passed their sixth rainy season in Bhaddiya.

The rainy season was in Alabhiya. In the next year the people for his mocking habit again torched Goshala. While the two were in Lohaggala, a place described as the capital of king Jiyasattu, the royal servants took them to be enemy spies and tied them up. Uppala who had come there from Atthiyagama then set them free. The eighth rainy season passed by Mahavira and Goshala in Rayagiha (Rajagriha).

Mahavira and Goshala from Rajagriha proceeded to Ladha and traveled in Vajjabhumi and Subbhabhumi where Mahavira had to undergo all sorts of torture. These are described in detail in the Acharonga Sutra. (3)"

Roy further wrote "He traveled in the pathless country of the Ladhas in Vajjabhumi and Subbhabhumi; he used their miserable beds and miserable seats. In Ladha, many dangers happened to him. Many natives attacked him. Even in the faithful part of the rough country the dogs bit him, ran at him. Few people kept off the attacking, biting dogs. Striking the monk, they cried 'Chhuchchhu' and made the dogs. Striking the monk, they cried inhabitants. Many other mendicants, eating rough food

in Vajjabhumi, and carrying about a strong pole or a stalk (to keep off the dogs), lived there. Even thus armed they were bitten by the dogs, torn by the dogs. It is difficult to travel in Ladha".

They passed the ninth rainy season in this country.

In the tenth year while in Siddhatthapura, Goshala finally severed all connections with Mahavira, and went to Savatthi alone. Mahavira then traveled alone for the rest of the year and passed his tenth rainy season in Savatthi. The exact reason why they parted is not clear, some say perhaps the Goshala did not care much for chastity and this Mahavira did not like. In the Sutrakritanga a statement which Goshala, made to Ardraka, a disciple of Mahavira was, "As your Law makes it no sin for Mahavira to surround himself by a crowd of disciples, so according to our law and ascetic, who lives alone and single, commits no sin if he uses cold water, eats seeds, accepts things prepared for him, and has intercourse with women"

Goshala spent his last days of his life in Shravasti in the house of potter woman named Halahala.

It was possibly after seeing this sort of behaviour that Mahavira thought it prudent to make the vow of brahmacharya as one of the necessary conditions for monk hood, and was one of the four vows of Parshva.

The eleventh year of Mahavira again was one of his most difficult years as usual. At Tosali he was taken for a robber and beaten hard. He then traveled to Mosali where he was arrested for a robber but was released by the king's court. Again when he went back to Tosali, the people tried to hang him where a Tosali Kshatriya rescued him. The whole of the year was a period of torture and humiliation. He passed his eleventh rainy season in Vesali.

Mahavira passed his twelfth rainy season in Campa, comparatively a peaceful year.

Mahavira from Campa reached at Jambhiyagama, and then traveled to Mendhiyagama. He then proceeded to Chammanigama where a cow herder is said to have thrust iron nails into his ears. Mahavira went to Majjhima Pava in this injured status where the nails were removed from his ears. He again traveled towards Jambhiyagama. On where the northern bank of the river Ujjuvaliya, under a Sala tree, in the north-east of Veyavatta shrine, after a period of 12 years, 6 months and 15 days, Mahavira attained omniscience (kevala) on the

bright tenth day of Vaishakha. It was the farm of the Samaga family.

After Mahavira attained kevala, a samavarsana (religious conference) was called on the bank of the river Ujjuvaliya, and it is said that the first preaching of Mahavira remained unsuccessful. Then after traversing twelve yojanas, Mahavira, is said to have returned to Majjhima Pava, Here in the garden of Mahasena the second samavarsana was convened. After a long discussion on various religious and philosophic points, Mahavira ordained eleven learned Brahamanas (4).

These eleven Brahmanas later become the eleven ganaharas (ganadharas) of Mahavira. Nine of them died before Mahavira and only two of them Indabhui Goyama (Indrabhuti Gautama) and Suhamma (Sudharman) survived him.

The Jaina rules prescribe that during eight months of the summer and winter seasons a monk stay in a village for one night only, and in a town for not more than five nights. During the four months of the rainy season he should stay at one place. The places where Mahavira spent his forty-two rainy seasons are given in the Kalpa Sutra. These were as follows:

| | As per Kalpa Sutra | Proposed present places |
|---|---|---|
| 1. | Atthiyaggama | Antagaon of Koraput<br>- the first rainy season |
| 2. | Campa and Pitthicamapa | Champa of Mayurbhanj and<br>Pitaiegumpa of Koraput - 3 |
| 3. | Vesali and Vaniyagama | Bansuli and Bayagaon of Koraput -12 |
| 4. | Rayagiha and Nalanda | 14 |
| 5. | Mithila | - 6 |
| 6. | Bhaddiya | (Bhadraka) of North Orissa - 2 |
| 7. | Alabhiya | - 1 |
| 8. | Paniyabhumi | Masunidesa, Phampuni in Koraput - 1 |
| 9. | Savatthi | Sarvati in Nandapur of Koraput - 1 |
| 10. | In the town of Pava in the office - 1<br>Clerk of king Hattivala | (This was his last rainy season) |
| | --------------------- | 42 |

The area, which Mahavira covered during his ascetic life of 42 years,

i.e. from the time he left home and until his death, was roughly Bihar, a part of western and northern Bengal and some parts of eastern Uttar Pradesh. Tosali is also mentioned in some works as a place to which Mahavira went. If this Tosali was in Orissa then Mahavira had gone to the region also. (5 )

With reference to wandering years of Mahavira, S.N. Rajaguru wrote (6), "According to some scholars as pointed out that Panitabhumi is a synonym of Paniya-bhumi or Nagaloka, the present Nagapura. He further continues that as per some old records it is called Bhogapura, and identified with the modern Bastar of Madhya Pradesh and Kalahandi of Orissa."

Rajaguru continued, "According to Bhagabati sutra, Bhagawan Mahavira started his earliest preaching of Dharma at Nalanda, Rajagruha, Paniya-bhumi, Kumar-grama and Siddhartha-gram where eleven of his disciplies called Gunadharas (teachers) have controlled the seven religious centers of the Nirgranthas.

Unfortunately, the identification of Paniya-bhumi, Kurma-grama and Siddhartha-grama is still hidden under obscurity. We have stated above that Paniya-bhumi may be referred to Naga-loka or Bhogapur of Bastar and Kalahandi where the Kings of Naga dynasty ruled in the medieval age. According to Bhagavati-sutra, Bhagawan Mahavira halted at Paniya-bhumi (or Phaniniya-bhumi) for six years being associated



Jhodia Poraja Jani before Pitaiegumpa Hill

with Acarya Gosala.

From there they both started for Kurma-grama and Siddhartha-grama where they met a yogi named Vesayana who was then practising yoga by looking at the hot rays of the sun and raising both arms upward. It is curious to note that similar type of practising yoga was popular in this land (Orissa). In this context we may cite the following verse from a copper-plate inscription of Madhyamaraja (C. 7th century A.D.) of Sailobhava dynasty of Kongada that extended from the Mahanadi up to the Mahendra Hill:-

*Kecid van'dhamrgena sardha vicaran stamtam sthitirlilaya Kecid dagdha mukha sahasra kiranayajvalavali premkhinah, Kecid valkalinastathajinadharah kecijjata dharinah Nanarupadhara stapantimunayoh divyaspada kankhinah*

From the second line of this verse it is understood that some yogis or munis used to pratise yoga (penance) by looking at the hot rays of the sun. Evidently this type of penance was popular in this region of Kongada and Kalinga. Thus, Bhagawan Mahavira met the yogi Vesayana in Siddhartha-grama at the moment when he was in the yogic pose by staring at the sun, as is described in the Bhagavati-sutra. Probably, Mahavira's object of visiting Siddhartha-grama was to learn that yoga-system which Vesayana used to practice. It is said that Bhagawan Mahavira used to perform yoga sadhana by standing upon heated rocks under the burning mid-day-sun during the month of Jyestha (May).

At Siddhartha-grama, it is said that Acarya Gosala violated some rules, adopted by Mahavira and started a new creed under the name Ajivaka. Some Buddhist works claim that the religion of Gosala was different from Jainism. But, actually the Ajivaka and Niragranthas embraced the same religion although we notice a slight difference in their cult. According to the latter, Bhagawan Mahavira is the real successor of Parsvanatha, after 300 years (7).

Now, we have to identify the Siddhartha-grama where the Ajivaka sect of the Jainas was formed. From Allahabad Inscription of Samudra Gupta (4th century A.D.) we know that his southern expedition was started from Uttarapatha through Kosala (Dakshina-Kosala) and Mahakantara or the modern Kalahandi (8), to arrive at the Mahendragiri in Ganjam district, which was then the center of Kalinga

rastra. In this region he subjugated some petty kings of Devarastra, Kusthalapura, Erendapalli, Pistapura, etc. The ancient track through which Bhagawan Mahavira traveled from Paniniya-bhumi (Naga-loka or Bhogapura) to Kurma-grama and Siddhartha-grama is most probably the same road on which Samudra Gupta marched to Kalinga. Fortunately, we get the name of Siddhartaka-grama in some copperplate inscriptions of the early Ganga Kings of Kalinga. In Achyutapuram plates of Indravarman (9) (C.580 A.D.), it is stated that in Siddharthaka-grama of Varaha-Brahmana named Durgasvamin. Indravarman issued this grant in Ganga-era 87 (A.D. 585). 108 years after this, Devendravarman donated another Hala of land in the same village of Siddhartaka-grama of Varaha-Varttini to learned Brahmana named Tamparasarman Diksita who resided Erandapalli. It is recorded in Siddhantam plates of Ganga-era 196 (A.D, 694) (10). The plates were discovered from a village called Siddhantam near a mile or two from Srikurmam in Srikakulam district of Andhra Pradesh. G.Ramadas, while editing that inscription, has correctly identified the village of Siddharthaka with the modern village of Siddhantam; and that of Erandapalli with Aindamvalasa, situated at the railway station of Srikakulam. Matrucandra of Apurvanata-vamsa's son who also belonged to Erandapalli was the writer of the grant (11).

In the Ganga-era 87 and 196 the ancient name of Siddhartha-grama was slightly changed to Siddharthaka-grama while in Masunika grant of Devendra varman of Ganga-era 306 (12) and in Bangalore plates of Devendravarman (13), the same village of the district of Varahavarttin is called by the name Sidhata. At present, it is called Sidhantam. So in course of about fourteen hundred years the name of Siddharthaka-grama was converted into Siddhantam and there is little doubt that the same village in the time of Mahavira was called Siddhartha-grama. Probably it was named in honour of Mahavira's father, Siddhartha, as in commemoration of Mahavira-Vardhamana one of the cities of Kalinga was named Vardhamanapura in the time of the Mathara Kings of Kalinga. That Siddhartha-grama, near Srikurma or the ancient Kurma-grama, was a center of religious culture where the yogis like Vesayana of the time of Mahavira resided. But, in the early medieval age when the revival of Brahmanism took place in the Ganga regime the same locality was converted to a center of Vedic culture.

Kalinga is again referred to in the times of Mahavira. The Avasyaka

(14) Nirukti mentions two visits of Mahavira to Toshali in the eleventh year of his monkship. On both the visits he had to meet very hardships at Toshali. On one occasion he was taken to be a robber and hit hard; in the other occasion he was about to be hanged, but, however, with the timely interference of Toshali Kshatriyas he was rescued. Vyavahara Bhasya also confirms the visit of Mahavira to Toshali. The Avasyaka Sutra (15) also confirms the visit of Mahavira to Kalinga and speaks that the King of Kalinga was a friend (or relation) of his father (Mahavira). The Jaina Harivamsa Purna (16) says that Mahavira's visit to Kalinga was in connection with propagation of his faith."

Mahavira lived and preached in Kalinga.The Jaina monuments in Orissa, Chhattisgarh and Andhra Pradesh and the literature and epigraphic evidence points to geographical locations of his travel. The Orissa Jaina monuments in North Orissa has trend of being associated to river beds and it can be classified into three major sites. More than 35 important Jaina sites are located around Mahanadi and its basin in Puri, Khurda, Cuttack and JagatSingpur districts. the other is Baitarani river bed between Keonjhar and Mayurbhanj districts and the third one is Subarnarekha river and river Budhabalanga which is the Balasore district in Orissa and has more than 10 important Jaina sites. Down South is the Koraput district, between Kolab and Indravati rivers is another major Jaina sites location.

In the present study we are inclined to believe the Subbahbhumi of Mahavira period may be the present day Singhabhum of present Jharkhand State and the Vajjabhumi is the Birbhum of Bengal; Ladhas are the present day ill famous tribe called Oldham of Bengal and North Orissa.

Tosali may be identified to modern north Orissa Tosali region and there is no dispute to the location.

The above writings, do suggest and we are too with evidence that most of the places named with reference to Mahavira's travel are in eastern part of India that was former Kalinga.

In the present work we identify Paniyabhumi to present day Phampuni (in Koraput district); the same area in 9th, 10th century as per K.A.N. Sastri was the Masunidesa, described in Chola literature as to be country of snakes (17). He had cited it with reference to Nagavamsodbhav kings of Rajapura plates and victory of Cholas over Chhakrakote. The Phampuni area is well known for ancient Jaina

culture where delapited Jaina idols and monuments are still witnessed.

The Pitaiegumpa, close to Koraput town is a well-known natural cave on hill; its entry point is now partly closed by large stone slabs. Villagers close to Pitaiegumpa claim that inside the cave it runs deep and wide, and they are aware of a large pond with water in it. The day (one of the author) had tried to explore the cave we found a Bengal tigress with cubs sleeping close to the entry and we luckily returned safe. This is one of the old seats of Jainas; where Jhodia Poraja people live and worship since centuries. The Jhodia Poraja tribe priests are called Jani and the chief priest of Puki village offers puja here. The Jaina literature has mentioned Champa and Mendhagam. The Campa may be the Champa village located near by on hills, the village Mendhagam as mentioned be still a village with the same name and is inhabitated by Jhodia Poraja people in the same region. Mendhagam is about seven kilometers from NH43 road, and is in-between Koraput and Jeypore town. The village is located on the foothills and is known to have caves where too Jhodia Jani priests worship. With regard to Champa we have suggested two possible sites one in Koraput and the other in Mayurbhanj district which is also a well known Jaina site of past.

We are also inclined to believe that Balia village located on the bank of river Satinadi in Jeypore (Koraput) is the Ujjuvalia as mentioned, Atthiya agganma is the Anta gana village close by; and this is located west of Jeypore and close to it is also the Phampuni village. The whole area is known by name from past as Jainnagar or Jainagar as said before.

We identify the Majjhima Pava as present day Majjhima gauri of Rayagada of undivided Koraput district. It is the most widely known and oldest shrine of Kalinga, which is still the attractition for devotees around 300kms radius. People in very large number come to pay their promises. It is now a deity of 'Sakti' cult and thus it got 'Gouri' name suffixed.

The Vesali may be present day Bansuli (Koraput) near Kotpad, a famous Jaina pitha to the local Bhattra tribal people here, where as Sarvati is the Sarvati of Nandapur (Kornel, 1999)(18). There live at Sarvati historically well-known and famous Sisa family who were the head priest of erstwhile Nadapur King's 'Bali" celebrations. The Nandapur Bali is the 'Mula bali', so the Sarvati Sisa family has significant role. It is mentioned as Hatasisa in Jain literature. In this context let us mention the writing of Hanumantha Rao, who mentioned, "Probably therefore, Mahavir hoped that his doctrine would receive a

warmer welcome in Kalinga and decided to preach it there. He left Sravasti, visited Hathasisa, which had bad relations with Kailingadvipa; then he set out for Tosali where from he journeyed to Mosali. On his way back also, Mahavir visited Tosali"(19).Further Kornel (1990 ) wrote, 'The Eastern end of Nandapur has the chain of high hills, flat over the roof are called ‘Kutni mal parbat’. There is a round stone in the shape of ‘Kutni’ i.e. mortar. It has historical significance and folk stories from time immemorial.

He wrote, "There are three villages, known as Darengba; Sarbati and Nandapur. The Darengba village is as old as Nandapur and Sarbati came later on. The Darengba village has Poroja and Kond house hold which is located on eastern Kutni parbat. The ‘Sisa Family’ a family of Porojas of Darengba are the traditional royal priests. The Sarbati village has about 84 Poroja (Benaga), 20 Konds, 20 Gadaba and 5 Komar caste house at present.

The Bisna Sisa Poroja family of Darengba are eligible to sow the seeds of paddy, maize, ragi and Suan. They have tradition to sow seeds over the ‘Kutni’, which has no soil being but a rock, but water is available all through. The Sisa family head comes to Nandapur on ‘Holpuda’ day and lits fire to official Holpuda of Nandapur Kingdom on Pusparab. The next day he sows the first seeds of rice over the ‘Kutni stone’. They seriously believe that if the seeds germinable and grow well luxuriously, then all over the earth the crop prospectus of that year shall be bright if not, it will have poor crop everywhere. Thus the Sisa family has high commitment and responsibility to society and are regarded with respect. After the harvest of the crop over ‘Kutni stone’, it shall be distributed to Nandapur, Sarbati and Darengba village to mix the sacred seeds with their own. It was an age old custom that the zamindar family of Jeypore to eat on the new year the rice grown on the Kutni only. After sowing of seeds at Kutni, the water from Rani Dudma will be taken to Jeypore to zamindar’s house.

Over the Sarbati, on hills there is a large pond with clean water and a water fall. The water fall is called ‘Rani Duduma’, around the area all water fall are called Duduma probably the word is derived from the sound of the water falls. Near Badpadar which means ‘large ground’ there is a pond called ‘Raja jhola’.

Down the Kutnimal, a large stream of water flows touching the eastern

end of the Nandapur village. It is not shallow, but is wide and has clean water, which is being used by the villagers of Nandapur, and now it is diverted towards south by a canal to irrigate lands for cultivation. This stream is called Gangai Sarai(20) also Issani Ganga."

Incidentally, close to Pitaegumpa and Kolaba village is Kachela Jaina shrine is located. It is now lying in ruins. Here is a stone plate, over which childless couple used to dance to be blessed with children. This may have been named after Goshala, Mahavir's companion.

The Ujjuvalia if is the Balia and to its northeast as said is the Vayyavatta it may be present village of Bayagaon; 'Vatta' in local language is plain up-land. This is a Sal tree forest area still today.

Further we identify the Kuviya or Coraga Sannivesa as the modern day Chaibassa of Jharakhand and is close to Keonjhar and Mayurbhanj districts of Orissa.The Bhaddiya as mentioned above is the Bhadrak located in Mayurbhanj district. Jambhyagama may be the village Jamunda which has a large collection of Jain idols in Koraput plain land.Kollaga may be Kolaba or the Kachela villages.The river named Suvannakula may be the Subarnarekha flowing in Bhadrak and Balasore district in Orissa.The village Campa can also be the Champa block of Mayurbhanj which has historical Jaina shrines of Podasingdi and others.

This is our (authors) opinion based on existing Jain vestiges which remained, uninfluenced land for centuries due to difficult hill terrains, wild beasts, steep rivers, and prevalence of Malaria etc. Asoka the Emperor also could not conquer this invisible land called Atava. More ever most of the ancient names survived for centuries due to deep abiding Indian culture and its respect for heritage and the respect to Sun and Moon who are belived to keep watching for Dharma, is still the tribe believe today.

Most of the early Jaina works do not take much interest in describing the life of Mahavira after he attained omniscience and became a teacher (21). There are, however, scattered references here and there. The Bhagvatisutra is the only early work giving comparatively more details of Mahavira's life both before and after he attained omniscience. The later Jaina writers collected these and other bits of stories about his life and put them in the works called the "Lives of the sixty-tree Supermen." Among these works the most known is the Trishashti-shalakapurusha-charitra of Hemachandra (22). Mahavira's life is given in the tenth book of this work. Since Hemachandra was one of the

most learned men among the Jainas, it may be presumed that he has given in his work, only those parts of the myths and legends connected with Mahavira's life, which he found most believable. For Mahavira's life as a teacher after he had attained omniscience and till his death we may follow Hemachandra's work.

The authors have suggested the above cited places in relation to Mahavira's travel and with special reference to Kalinga. The subject is open for further research.

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4. The account of Mahavira's travels as given in the Avashyaka Churni has been summarized above from J.C. Jain, Life in Ancient India, pp.44.
5. Roy, A.K. op. cit. p. 40.
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8. Inscriptions of Orissa, I, pt, ii, p.105.
9. E.I., III, pp.127-30ff: Ins. Or., II, pp.24-88 ff.
10. E.I., XIII, pp.212-216 ff.Ins.Or. II, pp.81-85. I should note here that the starting point of Ganga-era according to V.V.Mirashi is A.D.498. But, I have calculated it to begin from A.D.626. The correct calculation awaits further scrutiny and discovery.
11. Erandapalli (of Kalinga) is mentioned in the Allahabad inscription of Samudragupta of the 4th century A.D. (vide EII. Vol.III, p.7 ff).
12. J.A.H.R.S. XVIII, p.115; EI, XXX, pp.23-28, Ins.Or. II, pp.109-112.
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19. EIXX, p. 72-78.
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# JAINA ORGANISATION AND DISCIPLINE IN TRIKALINGA

## Introduction

Jaina organisation was well structured since past with grassroots in societies. It remained functional for centuries with discipline followed by all sections of the organisation and sometimes being partonised by Kings and Queens.

The Jaina sangha as organized by Mahavira was known as the Mula Sangha. It is known to have four orders (1). They are

- Yatis or Sadhus or regular monks
- Ajjikas or Sadhars or women ascetics
- Sravakas or lay-worshippers
- Sravikas or laywomen worshipers

Sangha, Gana, Gachcha, Anvaya and Bali are learning from inscriptions as the name of divisions.

## Sangha

Sangha, the Mula Sangha was predominant in Andhra Desa (2). The Mula Sangha came to be divided into a number of branches as Sena, Nandi, Deva and Simha (3). It is known from Sravana Belagola inscription.

The other popular Sanghas were Yaponiya, Gauli and Dravida

Some Scholars think that the Dravid Sangha was identical with the Mula Sangha (4). Somethink that Nandi Sangha is another name for the Yapania Sangha (5). Gauli or Golla is mentioned in the Sravana Belagola inscription as a kingdom in the south.

## Gana

The Gana appears to be the principal division of the Sangha. It may be recalled that Mahavira divided his followers into nine Ganas and placed each of them under one of principal disciples, who came to be known as Gandharas.

There is mention of at least nine ganas. They are

- Kavurigana (6)
- Valaharigana (7)
- Kotimaduvagana (8)
- Baltkaragana (9)
- Kalumilupagana,
- Desiagana.
- Sanagana
- Kanurgana
- Simha gana.

Each gana was under an Acarya.

**Gachcha**

The Gachcha appears to be a sub-division of Gana, Inscriptions mention it after Sangha and Gana. But some scholars hold that in later times Gachcha became almost a synonym of Gana and is called Ekacrya parivarah. It is believed that the Gachchas in the Svetambara sect originated from different teachers. One of the successors of Gandhara sudharma was Udyotanasuri. The later had 84 disciples, each of whom started a Gachcha (10)

There was no limit on the membership in a Gachcha. In the time of Mahavira there is said to have been Gachcha of 300 members. (11)

The inscriptions record frequent names of four Gachcha (12)

They are

1. Adlakaligachcha (13) - Kauriagachcha (may be village Kauriaguda near Jeypore, Sano Kaudi and Bodo Kaudi villages derived their name from Kauriagagachcha )
2. Nandi gachcha (14) - Mehapshana gachcha
3. Pustakagachcha - Papdi gachcha (may be Papadahandi village of Nabarangpur)
4. Sarswatigachcha (15) - Tintrni gachcha

Some authors think that the last two are identical.

**Kula**

Below the Gana there are Kulas. Each Gana was due to several Kulas

**Bali**

Each Kula appears to have been sub-divided into Balis. The Jain monks were called Yatis.

**Yatis**

Sadhus or Tapasvins. There are different orders among them, such as Ksullakas and Kspanokas.

The female ascetics in the Jaina Sangha were called Ajjikas. (16)They generally wear a white sari.

The asceticies led normally itinerant life and feeding houses were founded for them (17). During the rainy season, they lived in the Vasadis or resorted to solitary caves for religious practices.

In the epigraphs Acharya, Muni, Suri, Maladhari, Siddhantadeva, Bhattaraka etc. were at the suffix to the name of each and every Jaina ascetic or monk is seen.

The word 'Bhattaraka' is attached at the suffix of a Jain teacher's name and is frequently come across in the epigraphs. Bhattra a major tribe of Koraput and Bastar districts use the title to their name and also proudly give their introduction.

**Mula Sangha**

As said above it was the most predominant monastic orders of the Jaina church. It is consisting of the Kandakundanvaya into four sanghas, they are

1. Sena
2. Nandi
3. Deva
4. Simha sanghas

The Mulasangha got split in 8th - 9th centuries.

Council of Venakatatipuri was organised in about A.D. 150, the Digambars of South India played important role to compile their canon. The work thus produced was known as Mahakarmaprakrtiprabhava. It was at this council mulasangha was allowed to breakup into several sub-divisions- Nandi, Sena, Deva, Bhadra etc.

There is a village named Mulasara, in Jeypore block of Koraput district. It is close to Jaina centers of BhairabaSingpur, Chikima and Jaintgiri etc. Mulasara may be Mula sangha of the past era.

It is believed that Jaina Nandi sangha were common through out the area between Kolab River and Indrabati River in the district. The Nandi as suffix to village names are still vogue. There is a long list of villages in the area that carry Nandi suffix. Most of these villages have Lord Siva temples. Few years back the BhairabaSingpur Siva temple was being rebuilt and due to exavacation of the site of the old temple, Jain idols were discovered. It is well documented fact that during up rise of Bhairaba cult such things had happened and BhairabaSingpur is not an exception. This holds good to other Saiva sites in the region too.

So far we have recorded existence of two villages with suffix Gacchas or Gachcha in Koraput district, they are located close to each other and more so placed in inacessible locations, interestingly near the capital of Nagavamsi Kings, Chakrakote was close to it. They are Narigachha and Barigachha It may be possible that the names continued to be carried from centuries due to its inaccessible location.

A village with the name Malda in Nandapur may have been due to Padmaprabha- Maladhari, a famous Jaina teacher. Close to the said village Jaina pithas are still found.

## Desigana

The Sangha sub-division is namely ganas. Out of them, Desiya or Desi gana is widely prevalent branch of the Mula-sangha. The epigraphic of Andhra-Karnataka area, the Desi-gana is variously referred to as Desiya, Desiga and Desika. It is frequently referred in eleventh and twelfth century records.

The records of the Govindapai (18) may be right in stating that the

country between the Western Ghats (the uplands of the present North Kanara district), the Karnataka country of early and medieval times and Godavari river was known as desa and teachers who settled there, christened their order as the Desigana for the adjective desi is derived from Sanskrit desa which means homeland. In many records of Andhradesa the Desi-gana is referred to as a branch of the Mula-Sangha and the Kundakundanvya, which was the parent church of the Digambara monks of the south.

Kanur or Kranur-gana, next to Desiagana was important order. The following are some of the inscriptions from Western Gangas which speak of Desiya gana.

| Inscript affiliation | Name of the teacher Name | Monastic or followers |
|---|---|---|
| Amarapuram Inscrip. ARSIE, (lay disciple of) 1917, No. 43 | Bammissetti Bachayya Prabhachandra - Bhattaraka Vhavasenatraividya Chakravartin | Mula Sangha, Desiya gana, Pustaka gaccha, Kunda Kundanvaya Mula Sangha Sena gana |
| Tammadahalli ARSIE, 1917, No. 48 | Chandraka-Bhattaraka (pupil of ) Charukirti-Bhattaraki | Mula Sangha Desiya-gana |
| Amarapura Inscrip. ARSIE 1917, No. 42 | Balendu-Maladhari (disciple of ) Tribhuvanakirtiravula | Mula Sangha Desiya-gana Pustaka gachha Kundakondanvaya |
| Tadipatri Inscrip. SII. IV, No: 798 Bahubali | Meghachandra (pupil of) Bhanekirtin (pupil of) | Mula Sangha, Desia gana, Pustakagaccha, Kundakundenvaya |

| | | |
|---|---|---|
| Patavram<br>Inscrip.<br>SII. IXpt,<br>No: 278 | Padmaprabha-Maladhari<br>(disciple of )<br>Viranandi-Siddhanta<br>Chakaravartideva | Mula sangha,<br>Desia gana,<br>Pustaka gocha |
| Irungondadeva<br>Chola Inscrip.<br>ARSIE 1917,<br>No: 40 | Millisetti<br>(lay disciple of)<br>Balendu Maladhari<br>(disciple of)<br>Tribhuvasakirti- ravula | Mula sangha,<br>Desi gana,<br>Pustakagacchha,<br>Kunda- Kundanvaya |
| Peddatumbalam<br>Inscription | Bembisetti<br>(disciple of)<br>Chandrakirti-<br>Bhattasakar) | Mula Sangha,<br>Desigana,<br>Pustaka gacchha,<br>Kinda Kundanvaya |
| Peedatumbalam<br>Inscrip. | Ramisetti<br>(disciple of)<br>Padmaprabha-<br>maladhari | Mula sangha<br>Desi gana<br>Pustaka gacchha,<br>Kunda-kundanvaya |
| Chippagiri<br>Inscrip. | Nagaladevi<br>(disciple of)<br>Kesanandi-Bhattaraka | Mula sangha<br>Desi gana<br>Kundakundanya |
| Kurkyala<br>Inscrip.<br>EA 11,<br>pp 21-30 | King Vimaladitya<br>(disciple of )<br>Trikalayogin-<br>siddhantadeva | Desiagana |

**Kundakundacharya**

He was most reputed Jaina teacher, often referred and most Jain monk traces their lineage to him.

Jaina epigraphic describes him the prominent leader of Mula Sangha, the fourth in descent from Bhadrabahu. His predecessors were Guptigupta, Meghanandin and Jinchandra. He founded the Balatkara gana and Sarasvati or Vakra gachcha.

Some of the later epigraphs refer him Padmanandin, Elacharya, etc. The consensus of opinion in that Kundakunda lived in the early part of the 1st Century A.D.

**Simhanandin**

He was another eminent exponent in the early history of Jainism. He became the leader of Vakra gaccha, founded by Kundakunda. He was the creator of the Western Ganga Kingdom. The Gangas were related to Ikshavaku and Karvayana gotra. According to tradition Simhanandi gave refugee to two Ikshvaku princes, by name Dadiga and Madhava, and trained them to become kings.

However several Jaina records (19) and works (20) unanimously give the story, thus leaving no doubts in our minds. He was hailed in the later records, '*Gangarajyamam madida Simhanandi-acharya, Ganga-rajya-Samuddharana and Jaina. Samaya - Sudhambhodhi - sampurna oacndraram.* Simhanandin seems to have flourished between A.D 295-350.

A small record from Konadondla (21) village itself supports the fact that Kundakunda lived on the hill near the small village of Konakondla in the Uravakonda taluk of Anantapur district.

Moreover a teacher was popularly known as Tunbalur acharya, as he hailed from the village Tumbaluru (22).

Simahanandin belonged to the Mulasangha, Kundakundanvaya, Kranur gana and Meshapas hana gachcha and was a dweller of the south country,

It can be concluded that Simanandin secured Jainism royal patronage at the hands of the Ganga monarches.

There is another village with the same name, Tumberla is in Papadahandi of Nabarangpur near Indravati river.

**Ugraditya**

He was from Desianga, Pustaka gachcha, Ponsogavalli-sakha of the Mula Sangha in the line of Kundakunda. His guru was Srinandin and Lalitakirti Acharya was his colleague. He lived at Mount Ramagiri and studied Science. Jain (23) identified present

Ramatirthan in the Vizianagaram district to Ramagiri but subsequent studies reported by Ajay M.Sastry confirms to Ramagiri of Koraput district.

Ugraditya was famous for his work, the Kalyanakaraka, a complete and original treatise on the science of medicine (24).

We are also informed in his work that ' by order of his guru, Srinandin, whose feet were worshipped by Vishnuraja Paramesvara, Upgraditya wrote his work, Kalyanakaraka for the good of mankind, on the beautiful hill of Ramagiri...........which was situated in the level plains of Vengi in the Trikalinga country (25). Further it is recorded that in the Hitahita-adhya (i.e. the extra chapter) of his work that he "delivered the discourse on the uselessness of meat diet in the court of SriNripatungavallabha Maharajadhiraja which was adorned by many learned men and baidyas'. Scholars do agree that Vishnuraja Paramesvara with the famous Eastern Chalukya monarch of Vengi, Vishnuvardhan IV (A.D. 762-99), and Nripatungavallabha with the Rastrakuta Amoghavarsha I (A.D. 815-77). Ugraditya thus seem to have lived in A.D. 770-840 (26).

**Pampa**

He lived in the court of Vemuladava King Arikesarin II (A.D. 930-955) and was his commander of the army. He is known to be the first kandigas poet.

**Jinavallabha**

He is the younger brother of Pampa. He was disciple of Jayamagonda-Sidhanta- bhattra of Pandaranga balli, Pattega-balli, Desiagana, and Kundakundanavaya.

**Padmaprabha**

One inscription from the Patasi varam village Ananantapur district has brought to the light, an eminent teacher, Padmaprabha. The inscription belongs to the period of Western Chalukya king Somesvara IV. As the Nolamba-Pallva family, Tribhuanamalla Bhogadeva Chola Maharaj was ruling from his head quarters. Henjeru as the learned authors opined is the modern Hemawati in Anantapur district. Padmaprabha Maladharideva was the disciple of Viranandi Sidhanta- Chakravartin, of the Mula-Sangha, Desi gana and Pustaka gachcha was opined.

We are of the opinion that Honjor, which is also called Devta or Deva Honjor of Nandapur in Koraput district is the real location of the above inscription but not as, mentioned by historians in the past. Fact is further supported by finds of a ruined Jaina temples with idols of Rsabhanatha etc. Honjor is inhabited by tribals and people around Deva Honjor visit the deities on annual festival day.The village Pujari still performs puja twice a week at the place.

Further history supports the fact that Cholas, Western Chalukyas, Easten Chalukyas, Eastern Gangas, Nagavamsis, and Pallavas came to the district in the past. We are also of the opinion that Doliamba village which is close to Semiliguda may be related to Nollambas. The word Deva is also a south Indian reflction.

It is interesting to note that there is a tribal village named Bhadrasilapadar, on way to Podagada of Umerkote. In the same village there stands one undeciffered inscription written in Sanskrit on a black granite stone plate. It should also be remembered that two well known inscriptions of Nala dynasty were discovered from here. Some claim that it is with reference to Bhadabahu. There is lack of evidence to this hypothesis. It can also be the Bhadraka of Nala lineage and the 'sila' refers to the stone inscription that is mentioned above. The word 'padar' locally means plain ground.

We presume Kanakund Nadi a small river, which is joining Singari Nadi, and then join Telungari river of BhairabaSingpur in Koraput district, Orissa is named after Kundakundacharya.

As denoted below there are many towns and villages in Koraput district particularly in Nabarangpur region who are having 'nandi' in the suffix and pronounced as handi. We are of the opinion that this has come of due to their association to Jainas of past; may be sub-sections to Nandi Mulasangha and or Nandi gachcha. The are

| Sl. No. | Name of the place | Location detail |
|---|---|---|
| 1. | Kumarhandi | (Ranigud Reserve Forest, Kolab R.) |
| 2. | Murathandi | (close to Jaur R. which joins Kolab R) |
| 3. | Machhahandi | (close to Jaur R. which Joins Kolab R to Semala) |

| | | |
|---|---|---|
| 4. | Karlahandi | (close to NH 43 and Maghigura) |
| 5. | Jamunahandi | (close to NH 43 and Maghigura) |
| 6. | Dhamanahandi | (on NH 43 on way from Kotapad to Jagdalpur) |
| 7. | Narahandi | (close to Dhamanahndi through Guali) |
| 8. | Chatahandi | (on bank of Pandrikundjori Nadi, close to Indrabati R.) |
| 9. | Churahandi | (close to Kora Nandi) |
| 10. | Churahandi II | (bank of Indravati R. near Amabadala) |
| 11. | Churahandi III. | (bank of Indravati R. near Amabadala near Chirma) |
| 12. | Paprahandi | (junction of road to Kalahandi and Umarkote) |
| 13. | Chandahandi | (close to Jhorigon R.F) |
| 14. | Nandahandi | (bank of Indravati R. and close to Nowarangpur) |
| 15. | Nisanhandi | (bank of Indravati R. and close to Nowarangpur) |
| 16. | Borandi or Virandi | (close to Dhamnahandi and Kotapad and Indravati R) |
| 17. | Nirundi | (close to Dhodra of Umarkote) |
| 18. | Katahandi | (closed to Muran R. and Chilamandi) |
| 19. | Chilamandi | (on bank of Muran R.) |
| 20. | Iarahandi | (on bank of Indrabati R near to Semala) |
| 21. | Kalahandi | (name of district, neighbour to Nowarangpur) |
| 22. | Kankadahandi | (near Jamunda village, Jeypore) |
| 23. | Dharnahandi | (near Jamunda village, Jeypore) |
| 24. | Gorahandi | (left bank of Kolab river opposite to Phampuni) |

| | | |
|---|---|---|
| 25. | Vejahandi | (Kundra Block) |
| 26. | Perahandi | (close to Balligura, Chikma and Jayantagiri of Jeypore) |
| 27. | Sasahandi | (in between Bariguma and Kotapad located on NH 43 road) |
| 28. | Kurumahandi | (near Jabapadar in Sindinga R.F.) |
| 29 | Altahandi | (near to Jeypore Putra Nadi) |




**Map showing Sana Jiwana, Jiwana, Bayagurha, Salapa, Putra Nadi,Barha Jorhi and Kolab River in Jeypore Area**




**Map of Koraput Showing Chakrakote, Chindiraja Village, Narigachh and Barigachha Village and Muran River**




**Map showing Honjor, Nandapur villages and Kolab River in Koraput**

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# THE JAINA DESIAGANA ORGANISATION IN KORAPUT DISTRICT

The tribal people of Jeypore -Nandapur region including Nabarangpur, Rayagada and Mathili call themselves as "Desia loak", where as other population mostly the non-tribal as "Godia loak" is standard reference by them. We are of the opinion that the Godia people refer to Goudia people who came here in the past and are living in the region. In those days may be these two societies were the only known in the region. Even till today the local people are referred as Desia in the region. Some times the word Desia is looked down. We conclude that the reference of Desia to Tribal population in Jeypore-Koraput reference is due to Jaina relevance of the past, which is still carried forward.

With reference to Desia Society, Strumpell (2001) wrote, "The society of indigenous people of the Koraput District, Orissa is called Desia society, literally, the society of the 'country people'. It is the society of the former kingdom of Jeypore. Like in all other parts of India the categories making up Desia society are classified by the Indian administration as either Scheduled Tribes (ST) or Scheduled Castes (SC), i.e. petty hawkers and artisans, or Other Backward Classes (OBC), i.e. people who are ritually superior to the ST, but culturally not different(1) ( Pfeffer 2002)".

Pfeffer (1997)(2) and Berger (2000)(3) indicated the importance to understand the Desia society to take into account the interrelationships between tribal, Scheduled Caste and other societies living in the area.

Strumpell *(loc.cit)* said, "Let me briefly summarise the social structure and the system of value-ideas of Desia society. All categories of Desia society have a patrilineal kinship system with patrilocal rule of residence and the same clan names occur in all categories to differentiate between agnates and affines. The total number of clans ("bonso") is eight, but only Dombo, Sundi and Rona use all categories, the other Desia using less than that (Berger 2001) (4). All Desia differentiate between cross and parallel cousins and practice symmetric exchange (Berger *loc.cit*). They share furthermore 'a

common life-style, wear the same dress, build their houses in the same style, believe in the same gods and spirits and participate in the same festivals' (Berger *loc.cit*). But according to Pfeffer and Berger, this unity does not imply equality among the different social categories of Desia society. The social relationships within Desia society are hierarchic, but the hierarchy in Koraput is of a different type than the one prevailing in caste society of coastal area, it cannot be discovered in the tribal hills at all. No estate of intellectual ritualists is opposed to the holders of secular power or segregated from the general peasant community' (Pfeffer 1997) (5). The terms expressing status differences are also not the same as those of caste society. Status differences are expressed in the idiom of seniority ordering the different Desia categories internally into senior (boro) and junior (sano) sub-tribes and externally into senior and junior tribes.

Actually, according to Berger, two different levels of hierarchical relationships occur in Koraput. On one level, which Berger calls the 'trans-village' or general level, Desia society has a tripartite structure. On top of the hierarchy on the general level are all those categories of Desia wearing the sacred thread ("poita") and the tulsi-necklace. These are the Rona, i.e. the former militia of the zamindar of Jeypore, the Kumar, i.e. the potters, Goudo, i.e. herdsmen, and the Mali and Sundi, the gardeners and liquor distillers respectively (s.ibid. 2001). At the bottom end we find the SC of Dombo, Ghasia, Gorua and Koli. All the ST, which is also referred to as Roit or Adibasi indicating their status as original inhabitants and landlords, rank between these two poles. This general hierarchical order can be observed from the rules and norms of intermarriage and commensality. No one of a higher status would accept food from those with a lower status and marriage is only to occur within a status category."

Most of these observations are based from anthropological setup and the Desia country people. The top hierarchy described by Berger is the 'Godia loak'.

Singh with reference to his studies of Jains wrote, "The Desigana, variously known as Deisya, Desiga and Desika in the epigraphs from Sravana-Belgola and other places, emerged as an important monastic order of the Digambare monks (6). An epigraph of 860(7) described Trikalyogisa as belonging to the Pustaka gaccha, Desiya gana of the

Mula Sangha. Further references on Desigana are found in the records of the 10th - 11th centuries. The Pustaka gaccha, which important branch of the order, is referenced to in the inscriptions of our period. Govind Pai states that the country between the Western Ghats, the Karnataka country of early and medieval times and the Godavari river was known as Desi and the members of the Nandi-Sangha who settled in this area called their order as Desigana (8), clearly the word Desi is derived from the Sanskrit desa which means home land. Possibly the monks of the south, for it is frequently referenda to as a branch of the Mula Sangha on Kundkundanvaya, which was the oldest monastic order in Kantanaka".

More reference to Desiagana appears in following works. They appear to have relevance to place in Trikalinga (Koraput-Bastar) thus are described.

**Viranandi of Desiga Jaina**

Jawaharlal wrote, Nandi Bevuru, now an ordinary village in the Harapanchalli taluk, was a famous stronghold of the Jaina faith which attracted even members of the royal family and officers of state. In this place was residing in the 11th century A.D. a renowned Jaina teacher familiarly known as the Ashtopavasi Bhalara or 'the preceptor of eight fasts.' The temple constructed by this teacher at Behuru (modern Nandi Bevuru) was recipient of a gift of extensive land from the chief Jagadekamalla Nolamba Brahmadhiraja was a member of the Nolamba-Pallava royal family and governor of the region. The local officials and the Brahmapa representatives of the locality readily accorded their assent to this religious transaction. Another member of the distinguished royal house, who held the chief of Kogali Nadu by name Ghattiyarasa Iriva-Nolamba Narasimghadeva, caused to be constructed a Dehara or sacred abode (9) in the same place and bestowed it to the teacher. This teacher from the Mula Samgha, Desiga gana, and Pustaka gachchha and seems to have had a disciple named Viranandi. The epigraph (10) furnishing this information is dated in A.D. 1054 in the reign of the Western Chalukya king SomesvaraI.

Near Kotpad of Koraput district there is a village called "Virahandi", it houses one famous Siva temple, and possibility this is over a Jaina monument.

## Balendu Maladhari of Desi Yagana and Nishidhi Memorial

At Amarapuram in the 13th century A. D. came into being a magnificent temple dedicated to the god Prasanna Parsvadeva that was named Brahma Jinalaya. Balendu Maladharideva, senior pupil of Tribhuvanakirt Ravula, who belonged to the Mula Samgha, Kodakundanvaya, Desiyagana, Pustaka gachchha and Ingalesvara bali, was responsible for the creation of the holy structure. (11). At this time the region was under the administration of the Nolamba-Pallava chief Irungola II who was a patron and follower of the Jaina religion. The record furnishing this information is dated in A. D. 1278. Balendu Maladhari was influential preceptor and he also figures in others records of tract.

Amarapuram contains a good number of Nishidhi memorials one of which (12) refers to the teacher Prabhachandar Bhattaraka of Ingalesvara Bali of the Mula Samgha, etc. Another celebrates the demise of the preceptor Bhavasena Traividy chakravarti who was a terror to the disputants and belonged to the Mula Samgha, Sena gana (13).

We are inclined to put forth the present and still continuing the culture of Nishidhi memorials among Jhodia Porajas, where memorial pillar is constructed for women members only. Nisadhi are small stone plates placed vertically on the ground after death of women members only, they can be seen in rows in a village or it can also be in a given crowded place. We have seen the Nisadhi memorials close to the Jhodia villages spread all over Koraput.

## Nolamba Pallava's Henjeru and Devta Honjore of Koraput

The preceptor Padmaprabha Maldhari was constantly engaged in contemplating the supreme truth which is immutable boundless and self-existent. Two epigraphs give the following details of date: Saka 1107, Visvavasu, Phalguna su. 4, Bharani, Monday, end of the first nadi after midnight. The equivalent of this date would be A.D. 1185, February 24, Monday. On this day and at the time specified, Padmaprabha Mladhari was liberated from this worldly bondage i. e., passed away. This information is contained in a verse in the Mahasragdhara metre in the inscription (lines-30-34) of published text with which needs emendation. The text emended with the help of the original impressions of the epigraph would read thus:

The inscription belongs to the reign of the Western Chalukya king Somesvara IV. At this time Tribhuvanamalla Bhogadeva Chola Maharaja of the Nolamba-Pallava family, was the feudatory governor administering the province from his headquarters at Henjeru. The composition on the second face of the pillar seems to have contained the genealogical account of the spiritual line of this teacher in Sanskrit verse; but unfortunately it is obliterated.

The Nolamba Pallavas, a contempory chiefs of the later Chalukyas, ruled over a kingdom that comprised parts of Andhra and Karnataka with their capital at Hemavati (in the Anantapur district) was recorded by Jawaharlal (1994)(14).

Hamavati inscription (No.35) belongs to the Nolamba-Pallava ruler Mahendra I and his son Ayyapa had registers a gift of land made by the king to a basadi and for the feeding of its tapasvins. Further, another inscription from Patasivaram (No. 72) informs us that when Tribhuvanalladeva Bhogadeva Chola Maharaja of the Nolamba Pallava family was ruling Henjeru (modern Hemavati) there lived a renowned Jain teacher named Padamaprabha Maladhari, who is a memorable personality in the history of Jain literature.

Considering all above evidence we are inclined to place Henjeru as present day Deva Honjore or Hanjar near Nandapure of Koraput district. Ancient Jain monuments are still being worshiped by tribal families of the same village supplement the fact. They are Rsabhanatha,Amba and Parsavanatha and others.

The Doliamba in Semiliguda close by from Nandapur may be Nolambo rulers place. To the southern end of Nandapur is the Malada village, near to which large Jain monuments have been discovered. The Chalukya and Chola long presence in Koraput-Bastar is well documented (Kornel, 2008) (15).

**Padmaprabha Maladhari of Desiyagana and Maldhari Jaina Pitha in Chatua.**

Padmaprabha Maladhari is a memorable personality in the Jaina holy literature. He is the author a commentary known as Tatparya-vritti on the treatise Niyamasara of Kondakundacharya. The commentator Padmaprabha was the disciple of Viranandi and he describes himself in his work by the epithets, Sukavi-jana-payoja-mitra (sun to the lotuses,

the benevolent poets), panchendriya-prasara-varjita (free from all projected activities of the five senses) and Gatramatra-parigraha (one whose only possession was his physical body ((16). It is of interest to note that besides the fact of this being a pupil of Viranandi, the last two of the above epithets are found in the prasasti of Padmaprabha Maladhari occurring in the above inscription at Patasivram. Hence it is beyond doubt that Padmaprabha Maladhari of the Patasivaram epigraph must be the renowned author of Jaina religious work Tarparyavritti.

Two inscriptions from the Tumkur District in the Mysore States furnish interesting information testifying to the eminence of Padmaprabha Maladhari and his sphere of influence. The epigraph further states that Padmaprabha was a disciple of Viranandi Siddhanta-Chakravarti and that he belonged to the Mula Samgha, Desiyagana, Pustaka gachchha Kondkundanvaya and Vanada bali.

So keeping in mind the above history and epigraphic records we conclude that great Jaina teachers of Desiagana had their influence in Trikalinga.

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# IKSHVAKUS AND PRESENT DISTRICT OF KORAPUT

Simhanandi was great figure in the early history of Jainism in Andhradesa. He became the leader of the Vakargachcha, established by Konda- Kundacarya (1). Simhanandi appears to have taken active part in the contemporary politics and his name is connected with the foundation of the Western Ganga Kingdom of Talakad (2). The Gangas claimed descent from the Iksvakus and the founder were two princes by name Dadiga and Madhava.

The probable date of the foundation of the Western Ganga kingdom is A.D. 350, (3). It may be recalled that the Pallavas destroyed the Iksvakus of Sriparvata about A.D 295 (4) and therefore it may be assumed that the Iksvaku brothers migrated to the south from the Sriparvata region (5).

Iksavakus of Sriparvata were Vidikas and their queens patronised Buddhism. It may therefore signify that the Iksvaku princes, on the advice of Simhanandi gave up their side and became Jains (6).

The earliest known Ikshvaku King Vasishthiputra Santamula I (Chantamula) flourished about the second quarter of the third century, which was immediately after fall of the Satavahanas.

Like the Kadambas and Chalukyas of later times, he is described as "favoured by Mahasena (Skanda-Karttikeya)." Santamula I had at least two sisters, the first of whom was married to a feudatory chief who had the style 'Mahasenapati' Mahatla vara and belonged to the Pukiya family. The King's daughter Atavi-Santisri was married to an official styled Mahsenapati Mahadandanayaka and reported to have belonged to the noble family of the Dhanakas. Some scholars have connected the word Pukiya with Pungi district covering parts of southern Guntur and the adjoining region.( 7)

Word 'Pukiya family', 'Puki visaya' and Pukali have been examined with relation to history of South. 'Pukiya family' is referred in Ikshavakus inscription and 'Puki-vishaya' in Chipurupalle plates and in Timmarapuram plates of Vishnuvardana I of Eastern Chalukyas. The Timmarapuram plates is giving definite evidence of Puki-vishaya

in Koraput district, the former day Visakhapatnam agency. It is further strengthened due to identification of Kumulura village in BhairabaSingpur region. There is a village named Attavi near to present day Jolaput, which again is known for its relation with Matsy kings. The location of Machkund, a village in the vicinity further strengthens the view. Ikshavaku dynasty and the relationship of Vishnuvardana I to Attava and Matsya family are further strengthening inscriptions findings and the location in Koraput region as per following findings.

K.R. Subramanian (1931) with reference to Ikshvakus wrote, 'There was marriage relationship between the Ikshvaku and the dynasty of Vanavasi in the region of Bahubala, but it would appear that the Kadambas had not risen them into a ruling power.'(8)

He further wrote that the above fact is mentioned due to, 'the new inscriptions introuduce to us a number of new class like the Pukiyas, the Dhatakas, the Sagara, the Chaliki, etc. the last two being names of some of the princes. The Ikshvaku must have married into the local families. Chantisari married her brother's Senapati, Mahalalavara Vasishtiputra Skanda Sri of the Pukiya Clan and their son, was Skandax Sagaram naga…'The said reference is pointing to south Ishvakus'.

N. Venkataramanaya (1950) wrote, 'Visnuvardhana I was a great soldier and capable general. He had under him was two capable lieutenants, the Pattavardhani Brahaman, Kala-Kampa and Buddhavarman of the Caturthakula, the founder of the Giri pascima or Kondapadamati family (9), who helped him to establish his authority in the Telugu country. Another chief called Atavi - Durjaya of the Matsya family is mentioned as the 'ajnapti' of his Chipurupalle Plate (10). He was probably the founder of the Matsya dynasty of Oddadi, and it is not unlikely that he accompanied the Chalukya army from the west-coast, and helped Vishnuvardhana I in reducing the forest tracts of Kalinga (Kaling = atavi) to subjection.'(11). It means Matsya dynasty ruled Atavi and Atavi was with in the territory of Matsya that means Machkund- Nandapur region of Koraput.

We put forward the fact that there are two ancient villages in Koraput-sub-division; one is in the Dasmanthpur area (on hills) called Paiko Puki. The other place near to Perata village and very close to Koraput town is known as Poraja Puki. One has to cross the Kolab dam water to reach the village otherwise take a route from Paliva village to Poraja Puki village. This is amidst Jaina remains; surrounding villages are formed

by Jhodia Poraja who call themselves as Bodo Poraja. The Poraja Puki is close to Nandapur, the former capital of present day Koraput region; so also Paiko Puki is not very far point from Poraja Puki.

J. Ph. Vogel observes that 'it is interesting to meet with a line of rulers, settled in the Telugu country, which claimed descent from Ikshaku, i.e., Ikkhaku (=Skt. Ikshvaku), the mythical progenitor of the famous Solar dynasty of Ayodhya. It is well-known that not only Rama belonged to that illustrious house, but the Buddha, too, is called a scion of the race of Ikshaku (Pali Okkaka). It is clear, in any case, that these Southern Ikhakus were rulers of some importance, as they formed matrimonial alliances not only with the Maharajas of Vanavasa, but also with the kings, presumably the descendants of the satrap Chashtana, who resided at Ujjayini in Central India. The nomenclature of these Southern Ikhaku kings, coupling their personal names with metronymics like Madhariputa and Vasithiputa, seems to be a practice borrowed from the earlier rulers of the Andhra dynasty. It will hardly be necessary to quote the instance of Vasithiputa Siri-Pulumavi and Gotamiputa Satakanni. On the other hand, there are in these inscriptions certain expressions which are also found in the Prakrit copperplate grants of the early Pallavas. '(12).

Iksvaku King Camtamula I and his grandson Ehuvula Camtamula II, and we believe from the above reports that present day village Kamata of Bhairaba.Singpur and another place called Charmula(a Jain temple of ancient day) have been derived. The Kamata area tribals have recently exhavated one ancient Budhist temple at Pakkanaguda.

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## SOME JAINA INSCRIPTIONS AND TRIKALINGA

The Peddaperappadu plates of Vishamasiddhi (East Godawari dist) (1) was issued by Eastern Chalukyas of Vengi is of interest to Koraput district, Orissa. King Vishmasidhi (i.e. Vishnuvardhana II) had issued the copper plates during 7th Century A.D. It is in Sanskrit and Telugu scripts. J. Durgaprasad in Bharati published the inscription during October 1983, February 1985 and October 1984.

All three sets of copper plates refer to Chalukya king Vishnuvardhan II (i.e. Vishamasiddhi) who resigned from AD 673 to 683. These plates only indicated the Vengi king's leaning towards Jainism.

Jawaharlal wrote "The register a gift of land to Jain temples given to Sri Kanakanandi acharya who belonged to yapaniya sangha by Sri Vishamasidhi (i.e. Vishnu-Vardhana-II). Further the fift of land is stated to have been given to Jain temples, situated at Kakandiparru (modern Kakinada, East Godavari District) Turangu (i.e. area around Turangesvara temple near Kakinada) Koyyuru (modern Kovuru, near Kakinada, East Godavari district.) Pottapi Vishaya may be identical with Pottapinadu or Virachoda inscription found at Pithapuram, East Godavari district. The other villages like Nadipur, Induru, and Partipaka of the plates are not identifiable at present. These plates throw a flood of light on the existence of Yapaniya-sangha in East Godavari district during the 7th century A.D. itself" (2) The inscription runs as following.

Second plate Second Face.

15. *Masiddhi-maharajah-vriksha-mula (i) Yapaniyagana-tilaka.*

16. *Sya- Bhagavatah Kanakanandyacharyashya- Dharmopadesa-naka*

17. *sumishtitaya- senalayasya Bhagavata- mahatma-ba*

18. *li-vaisyadeva-navakaramma-saranardham svadharmabhividdha-*

19. *potupa-vishaye yelinadya rrpurvata- Jamannurevu- grama-*

*20. ddakshine- Nadupura-gramat pacchame- isturu gramat*

*21. uttare-chapan madhye partipaka gramat- data*

We are inclined to give identification of the places as following:

i. Here Potupa-vishaye yelinadya means Putura river and village

ii. Jamannurevu grama is Jamunda village, which is located on the bank of Putura River in Jeypore block.

iii. Dakshine Nadupura gramat is south located Nandapur of Koraput.

iv. Paschima Isturu gramat not yet identified but it may be Ispur village on bank of Indrabati

v. Uttare Chapan means Champa village of Koraput block.

vi. Madhye Partipaka grame means Partigumpha and Puki village

vii. Moreover, these villages incidentally still continue to be important places of Jaina deities.

**Some Inscriptions on Jainism related to Andhra and Orissa**

Further, the discovery of an inscription of the Mahamegha Vahan Chief of Kalinga at Guntupalli in West Godavari district clearly shows the Jaina affiliation of those caves. Dr. R. Subrahmanyam (3) identified the Mahameghavahana Chief of the record with the King Kharavela of Kalinga where as D.C. Sirkar (4) takes him as the king Sada of Kalinga. He further said, "However, we will not be far from truth if we assume that Mahameghavahan's family, to which Kharavela as well as Sada belonged, extended its full support to Jainism. If so, the Guntupalli rock monasteries were originally of the Jains and not of the Budhist as hitherto believed".

The Jaina and Ramagiri relationship to Trikalinga has been discussed in detail in earlier chapters. Some authors have different opinion on its location.

"Ramatirtham is in the Vijayanagar taluk of the same district. It contains caves and numerous Jain images on the hill. It is interesting to recall that 'Ugraditya' the author of 'Kalyanakaraka' studied the science under his guru, Sri Nandin at Mount Ramagiri. By order of Sri Nandin, whose feet were worshipped by Sri Vishnu raja

Paramesvara, Ugraditya wrote his Kalyanakaraka for the good of mankind, on the beautiful hills of Ramagiri which was adorned with many Jaina caves, temples etc. and was situated in the level plains of Vanga in the country of Trikalinga, (5) This Ramagiri has been identified by J.P. Jain(6), with the modern Ramatirtham and the Vishnuraja Paramesvara with Vishnuvardhana IV (A.D. 762-99).

Further, it is equally interesting to learn from an inscription engraved on the wall of the Durgapancha cave that Vimaladitya's (AD 1011-22) religious guru Trikalayogi Siddhantadeva of the Desiagana paid homage to Ramakonda with great devotion.

No doubt, at first Ramatirthan was a strong hold of Buddhism during the early centuries of Christian era, for numerous Buddhist remains have been unearthed here (7).

**Sabbidesa in Trikalinga**

The inscription support to Jainas in Trikalinga is one yet to be established from the available findings (8). The last member of the Chalukya of Vemulavada royal family, Baddega had very strong leaning towards Jainism. Arikesarin III, son of Baddega II was also a Jaina. In his Parbhani plate Arikesarin III (A.D. 930-955) had given a gift of village Kuttamvritti-Vaanikatupulu in the midst of Repaka-12 in the Sabbi - thousand to Somadevasuri who was the sthalapati of Subhadhama - jinalaya.(9)

We conclude that the present Subaie (Sabbi) Jaina temple close to Nandapur has references from Arikesarin II and III, who were the Chalukyas of Vemulavada.The following are some of the inscriptions referring to Kalinga and Vengi as well as Sabbi desa in Rupaka.

1. Patasivaram inscription refers the reign of the Chalukya king Tribhuvnamalla Vira Somesvara IV and mentions his feudatory Bhogadeva Cholakmaharaja as ruling from Henjery. Further, it refers to Padmaprabha - Maladhari, disciple of Viranandi- Sidhanta - Chalkravartideva belong to Desi gana, Pustaka gacchha and Mula - Sangha. This inscription is dated 1185 A.D. We have identified the same Henjery to present day Devta or Deva Honjore in Nandapur. We have cited the relevant paragraphs of the said inscription and is given as following,

TEXT

2. Vabbanabbeya magma Kondakundeya Desiga - ganada - pothageya - baliya Pandaramgavalliyajayamgonda Siddhanta - bhatarara guddam Jinavallabham Sabbi - nada natt-a-naduvana Dharmmavurad= uttara-dig= bhagada vrishagiriy=emb = anadi= samsiddha - tirthada dakshina- disa - bhgad = isiddha - silay = oi = tamma-kula-daivam=adyanta-jina - bimbagalumam Chakresvariyumam peravumjina-prati.

3. Arikesarin III and Parbhani plates, 966 A.D in Sanskrit. He was from Chalukyas of Vemulavada. The inscription states that the gift given by father Arikesarin consisted of Repaka-12 in the Sabbi-Thousand, was given to Jaina divine Somadevasuri, Sthanapati of the said Jinalaya.It is also said that in the Gauda-sangha there arose a great sage called Yasodeva, his pupil was Nemideva, who had several disciples of whom Somadeva was the most important.

TEXT

1. Jayati Jagati Jainam sasanam dharma - charka - kaka - cha - vidalit= ainas=chakravalam namasyam I trijagad = adhipa - vamdyam mandiram mangalanam dadhadadihika=manojnam pancha - kalyana - lakshmim II

2. Asty = Aditya-bhavo vamsas=chalukyaiti visrutahItart=abhud = Yuddhamall = akhyah nripatir = Vikramrrnnavah II

3. Sapadalaksha-bhubhartta taila-vapyam sa Podane I avagah=otsavam chakre Sakra-srir=mmda-dandinam ii

4. Sa - Kalimga-trayam Vengim yo=vatisma parakramat I putrojaya - sriyah patram tasy = asid = Arikesari II .................

18. Teshamsatsy = avarajah satasya tay = abhavat = purvaja eva dhiman I

Sri-Somadevas=tapasahsrutasya sthanam yaso-dhama gun=orjjita-srih I Api cha yo bhagavan = adarsas = samasta - vidyanam virachayita Yasodharacharitasya kartta Syadvad = openishadah Kavi [vayi]-ta ch = anyesham = api subhashitanam = akhila-mahasam anta-pranta-pryyast= ottamsa= sraksur abhicharanas = sakalal-vidvajjana-karnn- avatamsi-bhavad = yasah pundarikah surya iva

sakal = avani-bhritam siras = srenishu sikkhanda-mandanayamana-pada- padmo = bhut I

Svasty = Akslavarsha - deva Sri Prithivivallabha Maharaj = adhiraja Paramesvara Parama -bhattaraka Srimad = Amolghavarshadeva - pad = anudhyata -pravarddhamana - vijayarajya -sri -Krishnarajadeva -pada -padm=opajivina II

Svasti Sam = adhigata pamcha - maha - sabda sabbamaha - samant = adhipatis = samasta - bhuvana - samstuyamana Chalukya - vams = odbhava - pambar = amkus = ammana - gandha - gandha - varanagahdh =ebha - vidyadhara priya - galla ttribhuvanali = odatta - narayana pratyaksha - Vadvali - Vakram = Arjjuna guna- nidhi - gun = arnava -samanta - chudamani pramukh- aneka -prasasti - vijay = amkamal =alamkritena [Lem] bulapa taka - namadheya nija - rajadhanyam nija -pituh srimad = vadyagasya Subhadhama - jinalay = akhya - vasateh khanda -sphutita -nava -sudha -karmma -bali -nivedy = arttham sak -abde =sht =asity = adhikeshv = ashta -sateshu gateshu [prava] rdhamana Kshaya-samvatsara vaisakha Po(pau) mnamasyam budhavare tena srimad = Arikesarina anantar= oktaya tasmai Srimat = Somadeva Suraye Sabbi - desa - sahasr = antar = ggata Repaka dvadasa-gramimadhye Kuttumvritti - Vanikatupalu - nama - gramah tri -gbog = abhyantara - siddhi sarvva - namasyas = s= odaka - dharan = dattah II tasya purvvtah Daripuru I dakshinatah IIindikunta I Paschimatah Vellalapattu I uttaratah Kattakuru I even chatur = aghataghatita - bhumi - khata suryy- ottariyah II(10)

So far from our studies we have come across only the above inscription which is referring to Sabbi desa. The present Subaie Jaina temple has been identified to Sabbi desa of the past. It has one Chakresvari sola bhuja to which there is reference in Arikeasarins inscription as mentioned above. At Kachela Jaina temple ruins a stone slab called 'dhangdi pakna' is there which may be 'sidhasila' because barren women come and dance on annual puja to be blessed .Again the reference to Kalinga and Vengi in the same inscription strengthens the view. Surprisingly, a Gouda family still worship the Jaina deities of Subaie and claim it to hereditary sucession. The same has relevance to Somsekharasurideva who belonged to Gaudosangha of Jainism.

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# THE KALINGA EMPEROR KHARAVELA AND PRESENT KORAPUT DISTRICT

The Kalinga Emperor Kharavela was anointed in C.40 B.C. The history of Kalinga would have remained incomplete and obscure, but for the important epigraphical record of the Hathigumpha inscription of Kharvela.

The contribution of many researchers for years and development in Kharavela history from Hathigumpha inscriptions, the recent work of N.K.Sahu (1984) titled 'Kharavela' and others give a good account on Kharavela of Kalinga (1)

In 1918, K.P. Jayaswal (2) personally visited the Udayagiri and Khandagiri hills to examine the contents of the Hathigumpha inscription on the spot. K.P.Jayaswal published and illustrated in the Journal of Bihar and Orissa Research Society in 1927 (3). The results of the new attempt as given by him are stated below:

**"TRANSLATION**

(Line 1) Salutation to the Arhats (Arihats=lit. 'Conquerors of Enemies,' i.e. Jinas). Salutation to all the Siddhas. By illustrious Kharavela, the Aira (Aila), the Great King, the descendant of Mahamaghavahana, the increaser (of the glory) of the Cheti (Chedi) dynasty, (endowed) with excellent and auspicious marks and features, possessed of virtues which have reached (the ends of) the four quarters, overlord of Kalinga.

(L.2) for fifteen years, with a body ruddy and handsome were played youth some sports; after that (by him who) had mastered (royal) correspondence, currency, finance, civil and religious laws (and) who had become well-versed in all (branches) of learning, for nine years (the office of) Yuvaraja (heir apparent) was administered. Having completed the twenty-fourth year, at that time, (he) who had been prosperous (vardhamana) since his infancy and who (was destined) to have wide conquests as those of Vena.

(L.3) then in the state of manhood, obtains the imperial (maharajya) coronation in the dynasty of Kalinga. As soon as he is anointed, in the

first (regnal) year (he) causes repairs of the gates, the walls and the buildings (of the city), which had been) damaged by storm; in the city of Kalinga (he) causes the erection of the embankments of the lake (called after) Khibira Rishi, (and) of (other) tanks and cisterns, (also) the restoration of all the gardens (he) causes to be.

(L.4) done at (the cost of) thirty-five-hundred-thousands, and (he) gratifies the People. And in the second year (he), disregarding Satakamni, dispatches to the western regions an army strong in cavalry, elephants, infantry (nara) and chariots (ratha) and by that army having reached the Kanha-benna, he throws the city of the Musikas into consternation. Again in the third year,

(L.5) (he) versed in the science of the Gandharvas (i.e., music), entertains the capital with the exhibition of dapa, dancing, singing and instrumental music and by causing to be held festivities and assemblies (samajas); similarly in the fourth year, 'the Abode of 'Vidyadharas' built by the former Kalingan king(s), which had not been helmets (bilma) cut in twain, and with their umbrellas and

(L.6) bhinjaras cast away, deprived of their jewels (i.e., ratana, Skt. Ratna, precious objects) all the Rathikas and Bhojakas (he) causes to bow down at his feet. Now in the fifth year he brings into the capital from the road of Tanasuliya the canal excavated in the year one hundred-and-three of King Nanda............................ Having been (re-) anointed (he while) celebrating the Rajasuya, remits all tithes and cesses,

(L.7) bestows many privileges (amounting to) hundreds of thousands or the City-Corporation and the Realm-Corporation. In the seventh year of his reign, his famous wife of Vajiraghara obtained the dignity of auspicious motherhood................ Then in the eighth year, (he) with a large army having sacked Goradhagiri

(L.8) causes pressure on Rajagaha (Rajagriha). On account of the loud report of this act of velour, the Yavana (Greek) King Dimi(ta) retreated to Mathura having extricated his demoralised army and transport................... (He) gives.............................with foliage

(L.9) Kalpa (wish-fulfilling) trees, elephants, chariots with their drivers, houses, residences and rest-houses. And to make all these acceptable (he) gives at a fire sacrifice exemption (from taxes) to the caste of Brahmanas. Of Arhat.........................................

(L.10)........................ (He) causes to be built......... a royal residence (called) the Palace of Great Victory (Mahavijaya) at the cost of thirty-eight hundred thousands. And in the tenth year (he), following (the three-fold policy) of chastisement, alliance and conciliation sends out an expedition against Bharatavasa (and) brings about the conquest of the land (or, country)............. and obtains jewels and precious things of the (kings) attacked.

(L.11)......................... And the market-town Pithumda founded by the Ava King he ploughs down with a plough of asses; and (he) thoroughly breaks up the confederacy of the T[r]amira (Dramira) countries of one hundred and thirteen years, which has been a source of danger to (his) Country (Janapada). And in the twelfth year he terrifies the kings of the Utarapatha with................................ thousands of

(L.12) ...................... And causing panic amongst the people of Magadha (he) drives (his) elephants into the Sugamgiya (Palace), and (he) makes the King of Magadha, Bahasatimita, bow at his feet. And (he) sets up (the image) 'the Jina of Kalimga' which had been taken away by King Nanda..................and causes to be brought home the riches of Amga and Magadha along with the keepers of the family jewels of.........................................

(L.13).......................(He) builds excellent towers with carved interiors and creates a settlement of a hundred masons, giving them exemption from land revenue. And a wonderful and marvelous enclosure of stockade for driving in the elephants (he) .........and horses, elephants, jewels and rubies as well as numerous pearls in hundreds (he) causes to be brought here from the Pandya King.

(L.14)..............................(he) subjugates. In the thirteenth year, on the Kumari Hill where the Wheel of Conquest had been well-revolved (i.e., the religion of Jina had been preached, (he) offers respectfully royal maintenances, China clothes (silks) and white clothes to (the monks) who (by their austerities) have extinguished the round of lives, the preachers on the religious life and conduct at the Relic Memorial. By Kharavela, the illustrious, as a layman devoted to worship, is realised (the nature of) jiva and deha.

(L.15).......................... bringing about a Council of the wise ascetics and sages, from hundred (i.e., all) quarters, the monks (samanas) of good deeds and who have fully followed (the injunctions).....................

near the Relic Depository of the Arhat, on the top of the hills ,....................... with stones ................. brought from many miles (yojanas) quarried from excellent mines (he builds) shelters for the Simhapatha Queen Sindhula .............................

(L.16) ............................. Patalaka ................ (he) sets up four columns inlaid with beryl ................. at the cost of seventy-five hundred thousands; (he) causes to be compiled expeditiously the (text) of the seven-fold Amagas of the sixty-four (letters). He is the King of Peace, the King of Prosperity, the King of Monks (bhikshus), the King of Religion (Dharma), who has been seeing, hearing and realising blessings (kalyanas)-

(L.17) ...................... accomplished in extraordinary virtues, respecter of every sect, the repairer of all temples, one whose chariot and army are irresistible, one whose empire is protected by the chief of the empire (himself), descended from the family of the Royal Sage Vasu, the Great conqueror, the King, the illustrious Kharavela.

**Kalinga-raja-va(m)se:-** In the third line the details about Kharavela's ancestry are made clear. He was born in the royal line of Cheti and was the overlord of Kalinga, but the dynasty to which he belonged was the 3rd dynasty of the kings of Kalinga. This dynasty was one of the Aila dynasties settled in Central and Southern India. The name Kharavela (probably, 'one whose waves are brackish'= the Ocean) is unusual, and so is the name of the other king of the dynasty, viz., Kudepa (Manchapuri inscription). Kharavela is described to be an Aila or Aida, that is, of the Lunar House as opposed to the Solar.

**Khibira-isi-tala:-** We (Jayaswal) have examined these two words very carefully on the rock, estampages and casts. The reading is perfectly clear but no explanation seems to be possible unless Khibira is taken to be a proper name of a Rishi who excavated the tank or lake or after whom it was named. In that case, the phrase will have to be taken as referring to a particular tank while tadaga and padiyo will refer to artificial excavations.

1. The identification of the dynasty (Cheti-Chedi) of Kharavela.
2. The discovery of the historical datum regarding the invasion and retreat of a Greek king.

3. Solution or at any rate a stage nearing solution of the difficult line 11.

4. Fixity of the text of line-16, giving information regarding the loss of Jaina scriptures in the reign of Chandragupta and that no date in a Maurya era is to be found in the inscription.

5. That although no Maurya era is found, yet it seems that a clear reference to a Nanda era is met in the record of the 5th regnal year (line-6)."

He further discussed the date of Kharavela and placed him in between 207 B.C. and 169 B.C.

After that, K.P.Jayaswal and R.D. Banerji once again jointly examined the plaster cast and paper impressions and freshly edited and published the Hathigumpha inscription in the Epigraphic Indica in 1930(4). Prof. A.S. Altekar prepared 52 notes of the text, which were published at the end of the edited inscription before the translation of the text.

**Kharavela and Rsi Khibira of Koraput as of Hathigumpha inscription:**

In the meantime, Prof. B.M. Barua published his book 'Old Brahmi Inscriptions in the Udayagiri and Khandagiri Caves' in 1929, where he edited the inscriptions with new readings and critical notes. His conclusions were (5): as following. However, the publication of Barua created confusion because of his attempt at conjectural restoration of the damaged and mutilated portion of the inscription. Barua later revised his mistakes and published in 1938(6) as following;

1) that there is no statement in the Hathigumpha inscription as to the population of Kalinga,

2) that there is no allusion to Rsi Khibira

3) that it contains no statement as to the Greek king Dimita-Demetrios retreating with his troops and transports to abandon Mathura

4) that there is no mention of Avaraja

5) that there is no statement as to Pithuda being ploughed with an ass-plough

6) that there is no statement as to the existence of a league of the Tamil powers

7) that there is no mention of the Maurya era

8) that there is no allusion to the Nanda era

9) that there is no reference as to the corpus of the Jain Canon with its various divisions, and lastly

10) that there is no such epithet of Kharavela as Bhiksuraja. Barua later published another corrected version from his studies(7) which runs,

"Among the new points to be noted in the edition, the first is the name of the capital of Kalinga. The inscription may be taken to mention Khibira as the name of the capital, or more accurately that of the city of Kalinga. Unfortunately, the name is not met with either in literatures or in any of the inscriptions. The location of the capital will remain a matter of dispute up till the discovery of definite evidence setting the question at rest. But one will look in vain for the site of the capital of Kharavela's kingdom in the South, whether in Kalingapatam or near Chicacole. The inscription itself furnishes with two data only, one of which is definite, while the other is tentative".

We authors have identified the site Khibira of Hathigumpha inscription. It is located in Jeypore Sub-division of Koraput district, Orissa near the town Borigumma and on the foot hills of Ranigad where there are two Kebirhis - one is called Sundi Kebirhi and the other Risi Kebirhi. There are several caves in Ranigad hills and Kebirhi is surrounded with many ancient Jain temple sites and villages. At a distance of about 20 Kms to the east from the place there is the Bhairabasingpur and chains of villages with Jaina temples; and to its western end is the ancient and famous Chikima hills as well as north are these ancient Jainas of which the related history to this effect has been described elsewhere in this context. The temple town Bhairabasingpur is a later name derived after Bhairaba cult came in and prefixed to Simhapur and is that currently postulated.

The desperate attempt of B.M.Barua to search for the capital of Kalinga under Kharavela was to a great extent fulfilled by archaeological excavations of Sisupalgarh. T.N. Ramachandran (8) is of opinion that

Sisupalgarh may be identified either with Tosali, the capital of Kalinga under Asoka or with Kalinganagari the capital of Kharavela. He summarises the arguments in favour of both in the following words:

The fort is well planned, fortified, square in shape, with two elaborate gateways for each side and several exists.

Regarding Kalinganagara, Kharavela's repairing in his 4th regnal year some sacred buildings called "the abode of the Vidyadharas" and building in his 9th regnal year a palace called Mahavijaya or the "palace of victory" and in the 12th regnal year building towers at home, are all events that perhaps happened in the fortress or city at Sisupalagarh.

## Kharavela's Chief Queen from Vaijraghara

The Chief Queen is very probably referred to in line-7 of the Hathigumpha inscription where she is called the Queen of Vajiraghara (Diamond Palace). R.D. Banerji (9) is inclined to identify Vajiraghara with Wairagarh in modern Chanda district of Maharashtra and in some medieval inscriptions (10) this place is found, referred to as Vayirakar. Vajiraghara is very likely the same as Vajravantadesa mentioned in the Kamasutra of Vatsayana. According to this work (11) Strirajya was located to the West of Vajravantadesa and as the Mahabharata (12) places Strirajya at the neighbourhood of Kalinga, Vijravanta was also not far away from Kalinga. It is further revealed from the Hathigumpha inscription that this Queen gave birth to a son in the 7th regnal year of King Kharavela. In the lower storey of the Manchapurigumpha (13) we find the inscription of Maharaja Kudepasiri belonging to the Arya Mahameghavahana dynasty.

## Kharavela's Vidyadhara abode and Koraput district

The Hathigumpha inscription refers to the Vidyadhara settlements (Vijadharadhivasam) in connection with the military exploits of Kharavela in his 4th regnal year. It is indicated that Kharavela organised the strength of the Vidyadhara land and led a powerful army against the Rathikas and the Bhojakas. The relation between the Vidyadhara family as mentioned by the Paumachariyam and the Vidyadhara settlements referred to by the Hathigumpha inscription requires critical examination and the problem. N.K.Sahu has discussed the forest clad hinterland of Kalinga known as the land of

the Atavi people was left unconquered and during the rule of Kharavela we find this invincible territory known as the abode of the Vidyadharas. The Vidyadhara territory that probably extended over the present Kalahandi, Bastar and Koraput region was under the political sway of Kalinga. The coastal region, which was the most fertile and prosperous, was the main land of Kalinga and the Capital city Kalinganagari was located in that area (14).

The aboriginal people in the hilly regions were probably classed among the Sudras and they constituted important elements in the army of Kalinga. The Savaras and the Pulindas fought valiantly inthe army of Kalinga at the Kuruksetra battle, while the Atavi people fought for the defense of Kalinga in the famous Kalinga war of Asoka (15). The Hathigumpha inscription reveals that Kharavela organised the military resources of the territory of the Vidyadharas and with the help of the army of that land crushed the Rathikas and the Bhojakas in his 4th regnal year. Thus the tribal people constituted the strength of Kalinga through ages and the Hathigumpha inscription rightly calls their territory as 'Ahatapuvam' meaning 'never conquered in the past'. This refers to Eastern Ghats.

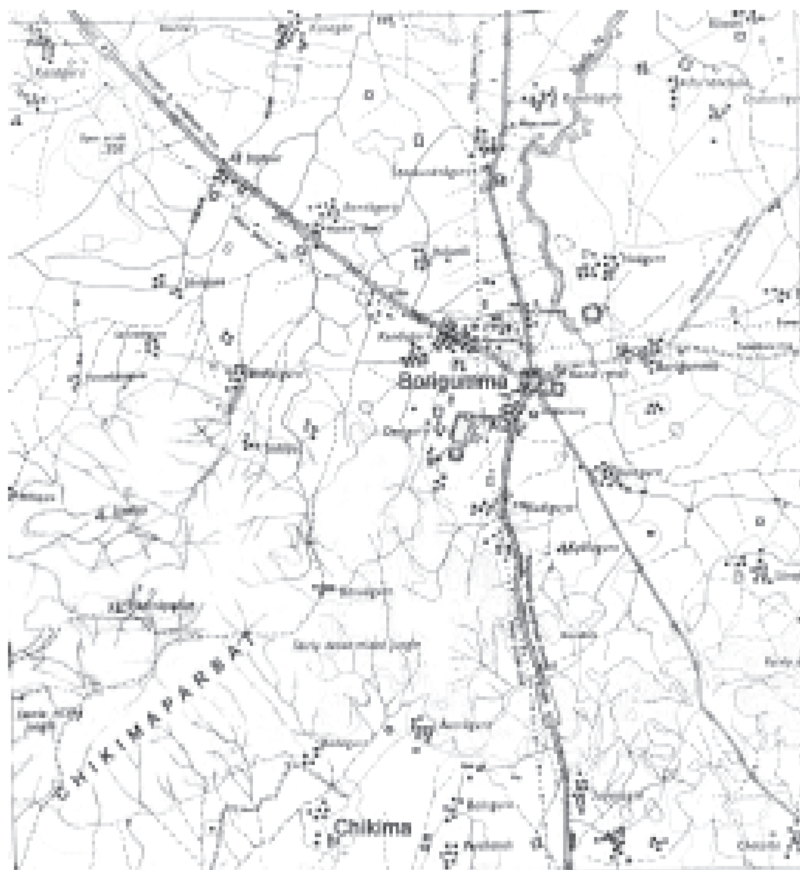
Vasu ruled from Simhapur over Kalinga region towards the close of the lst century A.D. and beginning of the 2nd century A.D.

The Hathigumpha inscription presents achievements of Kharavela year after year upto his 13th regnal year and since no reliable records are available, as to what happened to this great king after that year.

It is certain from the inscriptions of Chief Queen of Kharavela that Kharavela were succeeded by Aira Maharaja Mahameghavahana Kudepasiri. This is also supplemented by Hathigumpha inscription line 7. Before his second invasion on the Satavahana territory, Kharavela organised the military resources of the Vidyadhara settlement (Vijadhara-dhivasam) which has been described by the inscription as an invincible land founded by the former Kings of Kalinga. This is Kalahandi-Bastar-Koraput land.




**Map showing Kebirhi Village, Telungari Nadi and Ranigarh RF near Boriguma**




**Map showing Chikima, Chikimaparbat, Chatarla, Jayantagiri in Boriguma Region**

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1. Sahu, N.K. (1984) Kharavela. Orissa State Museum, Bhubaneswar.

2. J.B.O.R.S., III, pp 473-85, A further note on Hatigumpha inscription, Jayaswal, K.P.

3. Ibid, XIII, (1927), p.237.

4. E.I., (1930) XX, No.7. pp.71-89.

5. Barua, B.M., O.B.I. Preface XII.

6. Ibid . Hatigumpha Inscription of Kharavela I.H.Q., XIV, pp. 459-85

7. Ibid.

8. Ramachandran, T.N. (1951) Lecture delivered in the Indian Museum, Calcutta, see also JAHRS, XIX, pp.146-48.

9. Banerji, R.D. History of Orissa, I.p. 78.

10. The place is mentioned as Vayirakara in the Turuvorriyur Adhipurisvara temple inscription of the 2nd year reign of Kulottunga I. Another Tamil inscription of the 5th year of the same king in the Pandava Perumal temple at Canjeeveram refers to the victory of the King over Vajirakara and Chakrakoteta while he was an heir apparent, i.e. before 1070 A.D.

11. Kamasutra, edited by Durga Prasad, p.130.

12. Santiparva, 4.7.

13. E.I., XIII, p.160.

14. Ibid p.102.

15. Ibid p. 108.

# THE DYNASTIES IN SOUTH KALINGA AND PEOPLE OF KORAPUT

Yosoda Devi wrote, "Southern Kalinga in the medieval period consisted of many a small kingdom ruled over by many a local dynasty. Such were the Matsyas of Oddadi, the Gangas of Jantarnadu, the Pallavas of Virakuta, and the Silas of Nandapura etc besides the Chalukyas and the Haihayas. All these dynasties had allegiance to the Eastern Ganga emperors whose control over Trikalinga or the Kalingan empire was never effective in this period and was definitely on the downward move in the latter part the local dynasties grew stronger as the central power grew weaker. Kalinga especially South Kalinga - was the invading ground for the conquerors from the south, west and north - the Cholas, the Chalukyas and the Muslims respectively."(1)

This sounds natural for the names of some of the dynasties - for instance the Gangas, the Matsyas, the Chalukyas, the Kinas and the Pallavas are exactly same as those some of the major dynasties and subsidiary powers in South-India-suggesting, obviously their southern origin, though it is not possible to see when and how they separated from the major dynasties migrated (2) and settled down in South Kalinga.

**Reference :**


1. Devi, Yoshoda,The History of Andhra Country(1000-1500A.D.)p.306
2. Ibid.,p.307 cited on the basis of the prasasti of Narasimha II.It is stated that the Haihayas, Pallvas and Cholas accompanied Gangaikondachola and Rajendra.

# EASTERN CHALUKYAS OF VENGI, EASTERN GANGA AND RASTRAKUTAS

The history of Eastern Chalukyas of Vengi has been of high relevance to Koraput-Bastar as neigbours they had played significant role and well brought out by B. Venkatakrishna Rao (1973)(1), N. Venkataramanayya (1950)(2), D. C. Sircar (1988)(3) and others. The Eastern Chalukya were ardent believers of Jaina faith as indicated from several of their inscriptions. They possibly had inherited it from the Western Chalukyas.

## Introduction

About the beginning of the seventh century A.D., when Chalukya Pulakesin II of Western Chalukya dynasty began his conquests on the northern Kalinga country that was governed by a brahmanical dynasty called Vishnukundins.

The northern Kalinga or the Kalinga country proper was ruled by a family Gangas, usually the Eastern Gangas of Kalinganagara, who founded a small but independent kingdom in the break-up of the mighty Vakataka Empire in the last quarter of the Fifth Century. The King of Kalinga at this time appears to be father of Danarnava, Indravarma III, who reigned between A.D. 595-620. A brief history of Eastern Chalukyas where relvant is given in the following paragraphs.

## Kubja Vishnuvardhana I (Saka 526- C. 544-45)

Kubja Vishnuvardhana was the younger son of Kirttivarman I, the king of Western Chalukya and therefore, the younger brother of Pulakesin II. Pulakesin II sent Vishnuvardhana to rule over Andhra country as Viceroy and completed the process of conquest by 631 A.D. Then with the approval of his brother he found the Eastern Chalukyan dynasty of rulers, which ruled over few centuries the Telugu country.

The Chipurupalli grant (4) indicates that Kubja Vishnuvardhana was in Kalinga, very near the capital Kalinganagara, at the time of making

this grant, probably fighting Indravarman III, son of Gunarnava, the Eastern Ganga king of Kalinga. It was probably that Kubja Vishnuvardhana died during the wars in Kalinga in the southern part of Visakhapatnam. He mentions of two vishayas in the grant. One is Palkaput vishaya and the other is Dimile vishaya.

Kubja Vishnuvardhana I rewarded 3 of his military officers, of which one Atavi Durjaya, born in the Matsya family who had fought for his master. He was the ainapti of the Chipurapalli grant of Vishnuvardhana I. The chiefs of the Matsya family ruled over a small tract of the country to the south-west of Visakhapatnam district, with their capital at Vaddadi or Oddavadi. They flourished upto 13th century (5). This region is the present day Koraput.

Throughout the reign of Jayasimha I the Eastern Ganga king of Kalinga seem to have been constantly at war with Vengi to regain their lost territories in the south. Kubja Vishnuvardhana conquered the Southern provinces of the Eastern Ganga Kingdom as far as the Nagavali and was under the control of his son.

The Madras Museum plates of the king Vishnuvardhana I were dated 684, expressed by a chronogram possibly in 634 corresponding to A.D. 21 November 721. The Timmapuram plates (5) of Vishnuvardhana I Vishamasiddhi were discovered from village Timmapuram in the Saravasiddhi taluka of Visakhapatanam district in Madras Presidency. The plate was deciphered by Rai Bahadur Venkayya and reported by Prof. E. Hultzsch. This finding is of great significance to present Koraput district as it is reffering 'Puki -Visaya'.

However, we believe from our study that it is 'Puki-Vishaya' as has been rightly mentioned in Ind. Ant. Vol. XX.p. 16, text line 13. There are two places of such name existing in Koraput Sub-divison, still called Puki. One is located in Dasmanthpur area and the other is very close to Koraput town. The former Puki has a large population of Oriya Paikos at present is thus called Paika -Puki and the other is called Poraja Puki which has major population of Jhodia Poraja. Both Pukis have Jaina vestiges and they were ancient Jaina culture centers. The Kumulura village is near by the Paiko Puki and Paiko's are related to Eastern Ganga thus we propose that it is the same place that is mentioned in the inscriptions of Chirurpalle plates.The presence of Kubja Vishnuvardhana I in Koraput signifies their patronisation of

Jaina culture. His queen Ayyana Mahadeevi, at Chirurpalle plates records the grant of the village of Musinikonda in Toka Natavadi vishaya, to the Jaina temple Nadumba vasati by Ayyana Mahadevi at Bezwada, through the Jaina teacher, Kalibhadracharya of the Kaurigana and the Sangh-anvaya. The ajanpti of the grant was the queen, Ayyana Mahadevi herself, a queen of Kubja Vishnuvardhana; and curiously enough the record was sealed with the seal of Vishnuvardhana himself. The king, who issued the charter, was however, Vishnuvardhana III, son of Mangi Yuvaraja and a grandson of Vishnuvardhana II.

The Kaurigana as mentioned can well be correlated to the present village Sano-Kauri and Bodo-Kauri and both are located close to each other and in the vicinity of Jeypore town of Koraput, which may be the well known Jaina center of the past.

**Vishnuvardhana III (Saka 625 to C. 662)**

This will give an account of the war between Eastern Chalukya king Vishnuvardhana III and the Nandivermana II, the king of Pallavas, who was a hereditary enemy to both Western Chalukyas and the Eastern Chalukyas (7). The said Pallava king had an eminent military officer named Udayachandra, who claimed victory over northern region probably the vicinity of Nellore district and also says to have persuaded and defeated the Nisada Chief Uyagyarajo, who was ruling the Nisada area, may be the present Koraput that was known as Nisada. He claimed to have defeated the Nisada Chief who was following an Aswamedha sacrificed horse and probably this Nisada king was evidently a vassal Vishnuvardhana III and the Udayachandandra claims that he had defeated and sent back the Nisada king to Chalukyan dominion back. This indicates the positive relationship of Eastern Chalukyan relationship with Nisada, or present Koraput. However, the Nisadha chief mentioned Prthivivyaghra were of Nellore district was said by N. Venkataramanayya. But Nellore under E. Chalukya is doubtful. Vishnuvardhana I who ruled between 755-772 A.D. had the period when the Rashtrakutas over ran great empire and their history was marked with the conflict of Western Chalukya, Rastrakutas and the Western Gangas. This was also the history during the Eastern Chalukya king after the death of Krishna I of Rashtrakuta king A.D. 770. His two sons Govinda II and Nirupama

Druva made the history of Koraput area and the history of Rashtrakuta king. Vishnuvardhana forces interference in the affairs of Rashtrakutas during the regime of Druva I only rekindled the hostility flame and the Rashtrakutas looked upon the Chalukyas of Vengi with hatred of a natural enemy.

The relations between the Eastern Gangas of Kalinga and the Chalukyas of Vengi were not apparently strained as before from the days of Vijayaditya-Bhattaraka, or probably from the last days of Vishnuvardhana III. The cause for this change seems to lie in the rise of a new power of the Rashtrakutas in the west and the disappearance of the supremacy of the Westen Chalukyas of Badami. During this period, beginning with the middle of the eighth century A.D. Vengi and Kalinga seem to have combined against the Rashtrakutas in order to assist the Western Chalukyas of Badami in the latter's attempt to retain sovereignty in the west. The kingdom of Kalinga was, at this time, ruled by Anantavarman III, the donor of the Alamanda plates (8), dated in the 304th year of the Ganga era, and son of Maharaja Rajendravarman I. There is one small village called Alamanda on the plateau of Eastern Ghat hills of Koraput, which was in a strategic location, and we believe the grant was issued from here.

**Vijayaditya I (Saka 662 to c. 680)**

On the death of Visnuvardhana III, Vijayaditya I, his son by his chief queen Vijayamahadevi, ascended the throne. Vijayaditya I appear to have been a powerful king.

Vijayaditya I appear to have ruled in peace until almost the end of his reign. Although Dantidurga is said to have conquered the neighbouring kingdoms of Kanci, Kosala, Kalinga and Srisaila,but Vengi does not find a place among the states conquered by him (9).

At the end of his regime of Vijayaditya, the Rashtrakutas became more aggressive and invaded Vengi from west. The Western part of Vengi was the hills of Giri Kalinga upto the dominion of Chakrakote that is the present Koraput district, thus this place also came into the savage of wars. Krishna I paternal uncle and the successor of Dantidurga sent a large army completed very successfully. It is stated in the Alas Plates dated A.D. 769 that the king of Vengi, i.e. Vijayaditya I, unable to resist the invading Rashtrakuta forces saved himself by

the cession of his treasury, forces, and his country (10).

Vishnuvardhana IV (Saka 680 to c. 716) Vijayaditya I was succeeded by his son, Visnuvardhana IV

**Vijayadittya II (Saka 716 to c. 764)**

Vishnuvardhana IV left two sons, Vijayaditya II and Bhima Salukeand a daughter Silamahadevi.She was the chief queen of the Rashtrakuta king, Nirupama Dhruva.After the death of Vishnuvardhana IV, Vijayaditya II, as the eldest son proclaimed himself the king. But Bhima Saluke, his younger brother with the help of the Rashtrakuta monarch taken forcible possession of the kingdom and thus precipitated a civil war. It lasted for a period of twelve years. He had built one hundred and eight temples dedicated to Siva.

**Vijayaditya III or Gunaga Vijaditya (S716 to c. 764)**

Vijayaditya III or Gunaga Vijayaditya is (he) commonly referred to in the inscriptions of his descendants. He seems to have ascended the throne in A.D. 848-49 after the short reign of his father (Vijayaditya II). He was the most powerful of the early Chalukya rulers of Vengi, who had long reign. During his regime the Eastern Chalukya power reached to the zenith of its glory, and the Vengi kingdom attained the widest extent. Vijayaditya III was frequently at war with his neighbours almost from the very beginning of his reign. The reign of Gunaga Vijaditya once again brought importance to the Eastern Ghats, and made history. Here after the role and important participation of tribes living on these difficult terrains became clearly visible, and showed their vital role during and after Amma II (945-970).

The history of Vijayaditya's wars and the circumstances under which he came into conflict with his enemies are generally unknown.

The invasion of Gangavadi; Gunaga Vjayaditya's expedition against the Gangas is mentioned in several Eastern Chalukya copper-plate grants including, the Attili Grant of Chalukya Bhima I,and Maliyampundi Grant of Amma II (11)

The Rastrakuta dominancy on Western Gangas and relationship with Eastern Chalukyas of Vengi with their neighbour Kalinga had much to derive the basic empire growth.

The Sataluru Grant (12) of Gunaga Vijayaditya himself, which belongs most probably to the last years of his rule, alludes to his conquest of the Rashtrakuta kingdom and the establishment of his suzerainty over the whole Daksinapatha including the Trikalinga country.

And lastly Pithapuram inscription of Mallappadeva, Gunaga Vijayaditya, burnt a place called Cakrakuta, restored to Vallabhendra his own exalted position and received elephants from the king of Kalinga (13). The information from the inscriptions cited above shows clearly that the Eastern Chalukya army not only overran the Rashtrakuta dominions but also penetrated into Dhalla, a nine-lakh country, which was situated between the Bhagirathi (i.e., Ganges) and the Narmada. Throughout this war, Krishna II appears to have been dogged by misfortune (14).

**Southern Expeditions**

The second campaign against Krishna II: This is but a continuation of Gunaga Vijayaditya's war against Krishna II described earlier. Venkataramanayya (15) (1958) wrote; "Why Gunaga Vijayaditya was obliged to invade Dahala, the home of the Haihaya kings of Cedi, is far from clear. It may be explained in a satisfactory manner campaign, lost control over his hereditary dominions and had taken refuge at the court of his ally and brother-in-law Sankila, the ruler of Dahala, However, that may be, the expedition set out from somewhere in Vengi, and marched westward through the well known passes in the Eastern Ghats towards Dahala. The route passed through two or three independent kingdoms, which lay between Vengi and the Cedi territory, and it was necessary to subjugate them to secure a passage for the army. Guna Vijayaditya, like the later Chola emperors who set out from Vengi for the conquest of Central and Northern India, had to begin his campaign by the subjugation of Kalinga. Of the three divisions into which Kalinga was divided from ancient times, two, the Central and the Southern, called the Madhya and the Daksina- Kalingas respectively, were in the possession of the Eastern Chalukyas, since the time of Kubja - Visnuvardhana (16). Therefore, the Kalinga Ganga subdued by Gunaga Vijayaditya must have been the independent ruler of North Kalinga, probably Devendravarman, and donor of the Cidivalasa Plates or his father, Bhupendravarman. The steps, which the Eastern Ganga had taken to defend his kingdom, are not known.

It is, however, certain that he ultimately suffered defeat, and had to purchase peace by surrendering his wealth and war elephants."

He further wrote, "The victory over the Kalinga secured for him the passes in the Eastern Ghats, commanding the route along which he had to march. This enabled him to cross the mountains safely and reach the open country which lay on the other side of the Ghats without incident." This clearly indicates the Eastern Ghats separating the plain land of coastal side as well as the plain lands of Koraput district. It was probably here that he came into conflict with Baddega, whose territories lay on his left flank. Baddega, though like Gunaga Vijayaditya was a Chalukya by birth, came of a different stock, and was a firm supporter of the Rashtrakuta power. The records belong to late stage of his career, and do not mention his relations with Gunaga Vijayaditya; whereas the Eastern Chalukya records spoke of his defeat in the battle and were compelled to sue for peace. The sway of Baddega extended perhaps to Bastar, the ancient Chakrakuta - mandala, which was situated immediately to the north-east of his dominions on the other side of the Godavari"

The learned authors of this book are putting Bagderi a place with ancient archaeological remains, on the bank of the river Kolab may be Baddega as has been denoted here. This may be the site at Baddega and present Bagderi of Koraput, very close to Bastar. Venkataramayya further wrote "It may be remembered that Bastar, though situated at present in the Central Provinces, was included in Telingana until the fall of the Kakatiya monarchy in the first quarter of the 14th century A.D. and the Lemulavada chiefs, who were the masters of the territory on the south bank of the river Godavari, might have exercised some authority over it. If this surmise is not altogether wide of the mark, it may be presumed that the conflict arose out of Gunaga Vijayadidtya's attempt to seize the fort of Cakrakuta, which stood at an important strategic point, on the route of his march. Though nothing is known about the details of the warfare, two facts stand out clearly, viz., that the Chalukya army succeeded in taking the fort of Cakrakuta which they reduced to ashes; and that Baddega, worsted in the battle and unable to offer further resistance, sued for peace. Gunaga Vijayaditya, who had no desire to drive the defeated prince into desperate opposition, assumed an attitude of conciliation, and appears to have won him over to his side by promising to leave him in the undisturbed possession

of his territories (17)." Gunaga Vijayaditya then moved on with his army to Kosala, where probably a member of the Sarabhapura family, which supplanted the Sripura line and ruled in Kosala for a while who opposed Gunaga Vijayaditya's advance and suffered defeat and had to make peace by giving up his war elephants and other valuables (18).

Gunaga Vijayaditya ruled for three or four years Dahala; but they were uneventful. He died in A.D. 891 after a long reign of forty-four years, full of honour.

## Chalukya Bhima I, or Visnuvardhana VI (A.D. 892-922)

On the death of Gunaga Vijayaditya, Chalukya Bhima I, his nephew, the son of his younger brother Yuvaraja Vikramaditya, ascended the throne. The most important aspect in his period was that after the death of Vijayaditya, Rashtrakutas became active and successful at first.

## Vijayaditya IV Kollabhiganda (A.D. 922)

On the death of Chalukya Bhima I in A.D. 922, his eldest surviving son, Vijayaditya IV surnamed Kollabhiganda or the slayer of the heroes who opposed him ascended the throne. The reason as to why Vijayaditya IV had to lead an army into Kalinga immediately after his accession to the throne, it is not possible to ascertain. The Eastern Gangas probably became restive, and had to be kept under control. The activities of Vajrahasta, the son of Gunarnava or Gunamaharnava, who must have been ruling about this time probably called for a demonstration of military strength.

At the time of Vajrahasta's accession, Kalinga was divided into five principalities, each of which was governed by an independent chief. Vajrahasta wrote to all these principalities and create the united kingdom of Kalinga (19). This naturally clashed with the interests of the Eastern Chalukyas, whose sway was extended over a large part of the country. The Chalukyas thus probably lost their sovereignty over the bulk of Kalinga either during the last years of Chalukya Bhima I or immediately after his death. Gunaga Vijayaditya, it may be recalled, reduced to subjection the entire land of Kalinga, and became the lord of Trikalinga country. Chalukya Bhima I succeeded, not withstanding his pre-occupation with the Rashtrakuta wars, in keeping his hold over a large part of his uncle's Trikalinga conquest, if not the whole of it. The

gift of the village of Tini (Tuni) situated in the Devarastra of the Elamancili Kalingadesa shows definitely that his authority was recognised in the Madhya or the Central Kalinga (20). Vijayaditya IV is said to have ruled only over the Trikalinga-atavi or the forest tracts belonging to Trikalinga in addition to his ancestral kingdom of Vengi (21). This indicates clearly the Vijayaditya IV was ejected from the whole of Kalinga with the exception of the forest tracts attached to it. It was probably to re-establish his supremacy over that country that he led an expedition to Kalinga. Vijayaditya is generally credited to have won victory at Viraja, but the Inangaru Grant of Rajaraja II, no doubt, a late document of the Chola-Chalukya period, states that Vijayaditya captured the city named Viraja and departed to the world of the Gods (22). The Trikalinga-atavi country was probably lost and gained by Kalingas, as a consequence of their defeat and the death of their leader in the battle at Viraja; and Vajrahasta II made himself the master of the entire Trikalinga country without much trouble.

### Amma I, Vikramaditya II and Yuddamalla II

After a rule of seven years Amma I died. Vikramaditya II appears to have been an energetic ruler. During the short period of his rule, he brought under his control not only his ancestral kingdom, Vengi, but also Trikalinga, which was lost after the death of Chalukya Bhima I.

### Chalukya Bhima II

The Eastern Chalukya records ascribe, the victory of Chalukya Bhima II who perhaps received some help directly or indirectly from outside. The war, which he waged on Yuddhamalla II and his overlord Govinda IV, was not an isolated affair confined to Vengi only. Govinda IV, it may be recalled ousted his elder brother, Amoghavarsa II, and captured his throne. A section of his nobles headed by his designing paternal uncle, Baddega, and his son Kannara, turned hostile towards Govinda IV and began to plot against him. Govinda as shown in the Sudi Plates can be trusted from the kingdom. Buddega there upon repaired with his son to Dahala and sought the protecting of his father-in-law, the Cedi sovereign, Yuvarajadeva I. The court of the Cedi monarch became the natural meeting place of the disaffected Rashtrakuta nobles, where they engaged themselves in devising schemes for the overthrow of Govinda IV. Baddega and his son had two important allies, who were mainly instrumental in paving their way to the throne. The Western

Ganga prince Butuga, who had designs upon his ancestral throne, and was anxious to supplant his elder brother and sovereign Rajamalla III, expecting to gain his object with the help of Baddega and his son, joined them at Tripuri. It is said that Butuga met the glorious Baddega, the favourite of the earth, in the country of Dahala, and then being of the most excellent understanding, wedded his daughter, along, of a verity, with the Maiden of Eloquence, at Tripuri (23). More important than this Ganga prince was Arikesari II, the powerful Chalukya chief of Lemulavada, whose possessions lay in the east of Telingana on the western frontier of the kingdom of Vengi. He was a brother-in-law of Govinda IV, having married the princes, Revakanirmadi one of the daughters of king Indra III (24).

**Amma II Vijayaditya VI (A.D. 945-970)**

On the death of Chalukya Bhima II, Amma II, his son by Lokambika, ascended the throne, overstepping his elder step-brother Danarnava, and assumed the name of Vijayaditya. The Savara chief had a very good relationship as it is seen during the Yuddhamalla's period. The Rashtrakutas assisted the Savaras. Amma II is described the lord of both Vengi and Kalinga and is known to have made the grants of lands in Parukonadu vishaya, Yellamandhili Kalinga in Visakhpatnam district.

After Amma II had ruled for 11 years about A.D. 956, Badapa son of king Yuddhamalla drove him out of Vengi country. Badapa became king with the help of the Rashtrakuta king Krishna III (A.D. 939-67) (25).

Unable to withstand the advance of the Rashtrakuta invasions, he (Amma II) abandoned the king and saved himself by timely flight to Kalinga (26).

The events of the last years of the region Amma II after his return from Kalinga are lost in obscurity. Inscriptions slightly later in date, however, throw some light on the concluding stage of the reign.

**Danarnava**

Danarnava celebrated his coronation in 892 Saka corresponding to A.D. 970-971.

The death of Danarnava did not result in the submission of Vengi.

The Samantas and other adherents of the dead monarch still held out. Next came the Samantas, Manyas, and the wild tribes dwelling in the jungles in the east. The hilly regions situated in the Madhya or Central Kalinga corresponding to the present Agency tracts had already been the home of warlike savage tribes who showed no inclination to submit to authority. It was not an easy task to keep them under control, and the Chalukya rulers of Vengi had to adopt special measures to enforce their authority. They assigned estates to their nobles in this region; and one of the branches of the royal family migrated early to this district and settled down there permanently. Undaunted by the numerous difficulties that beset his path, Bhima led an expedition against them and put them down with a stern hand.

The Kalinga war not an easy walk over to Bhima, as the language of the Kailasanatha temple inscription seems to suggest. He had to spend several years fighting with the Eastern Ganga princes in the hilly tracts of Kalinga. Though he slew Danarnava and took possession of his kingdom as early as A.D. 972-3, it was not until A.D. 981, some eight years later, that he was able to overcome the opposition of the Kalingas. Kamarnava seems to have offered stubborn resistance until he fell heroically fighting against the enemy in A.D. 978.

The Eastern Chalukyas rulers were mostly the Jainas partonisers so their involvement in Trikalinga that means the present day Koraput-Bastar region was the one influenced and most tribals loyal to them and Kalinga kings were in limelight.

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# THE NAGA OR CHHINDAKA DYNASTY OF CHAKRAKOTE

The learned authors D.C.Sircar (1957) (1), Rai Bahadur Hiralal (1907) (2), Prof.V.V.Mirashi (1953) S.N.Rajaguru (1959 & 1980), (3)(4)K.C.Panigrahi (1959) and Mrs.S. Tripathy(5)(1984) have given a good account of Naga or Chhindaka Naga-vamsis of Chakrakote.

The Chakarakota has been known as Sakkara-Kottam, Sacrakota, Chakrakotta, and Chakrakuta etc. in various literatures and from a number of 9th and late 10th Century inscriptions discovered from Bastar district of present Chhattisgarh. The Chakrakote has been identified with the Valley of Indravati River, the present Bastar district and part of Koraput district as well as part of Kalahandi district of Orissa by varios authors. A number of inscriptions (6) of rulers belonging to the Chhindaka family of the Naga race have been found in Bastar State of present Chhattishgarh. The following text of a stone inscription of Someswara (A.D.1108) found from the Bastar State, gives a clear idea of Nagavansi:

*"Om Swasitha sahasrafana mani kirana birasura*

*Nagavansodhava Bhogabatipurabrasava sabatasya byaghra*

*lanchan Kasyapagotra prakotokrita ghosana bisba*

*biswambhars parameswara parama bhattarak maha*

*maheswara charan kabaja kijalak pujya pibjarita*

*bhramayamana manonata Srimanikyadevi padapadmardhkya*

*parabala sadhaka Sri Jagadeka maharaja Sri Someswaradeva*

The Naga or Chhindaka had the family crust of tiger with cub and carved the banner with emblem of a snake. They belong to the 'Kasyapa-gotra' and assumed the title of Bhogavatipura Varesnara, the lord of 'Bhogavatipura'. Their tutelary goddess was Manikyadevi or Manikeswari.

D.C.Sarkar (7) has observed, 'There is no doubt the family name of Chhindaka preferred by Nagavansis of Bastar is the same as Sinda of Kannada country'. It is perhaps, during the last part of 10th Century that the Chhindakas entered the Bastar region in the train of the expeditions lead by the Western Chaulakyas of Kalyani to the Eastern Chaulukya Kingdom of Vengi. There was bitter struggle between the Cholas and W.Chaulukyas over the kingdom of Vengi that continued for a long time. It seems that the Telugu Chodas of Bastar also migrated to Bastar in the train of Western Chalukyans.

B.V.Rao (8) said, 'The province of Chakrakuta appears to have formal part of the country known as Tri-Kalinga, and throughout the range of the ancient history, remained the bones of contention between the Chalukyas of Vengi, the Eastern Gangas of Kalinga, and lastly the Haihayas or the Kalachuris of Chedi. Each dynasty successively and sometimes contemporaneously, from the days of Rajaraja, claimed the ownership over this unfortunate province.'

The City of Bhogavatipura was the capital town of the Nagavamsi Kings of this area; and it was located in Bastar State. So also the ancient name of Kalahandi was Karunda or Karunda-Mandala as is seen from a copper plate inscription preserved in the Madras Museum. In that inscription we find that the Nagavansi Kings migrated from a place Dharnimba, but we are not in a position to offer any tangible suggestion. The Nagavansi-family, history speaks of a place known as 'Svatiamba' as the first seat of the Naga kings

The Narayanapal inscription (9) of A.D.1111 mentions Gunda-Mahadevi who was the queen of Dharavarsha, mother of Somesvara I, and grand-mother of Kanhara. It stated that Kanhara was ruling after the death of his father. Thus Somesvara I had ended his reign some time before A.D.1111.

**Kodinga hoard of 28 gold coins from Koraput district, Orissa**

As per Rajaguru (1959) (10) during May 1957 Bipin Bihari Ratha, OAS, Addl.D.M. Koraput informed Government that 28 thin disc like gold coins were received.

It was 6" inside soil, inside an earthen pot, covered with stone over it. Lolithabathi, D/o Debo Jani, Singiguda village, Dumadei Reserve Forest in Koding P.S, found it.

The coins were almost equal in size. Old Telugu scripts was over the coins. On paleographical grounds it was assigned to 11th and 12th centuries A.D.

**Political History**

The Telugu Chodas who entered into Bastar-Koraput region during the military campaign of their king Vikramaditya VI about the middle of the 11th century A.D. settled in that region as the feudatories of the Chindaka Nagas. The Telugu Choda chief Chandraditya Maharaja who was a Mahamondaleswara and the lord of Ammagama was a feudatory of the Chindaka Naga king Jagadeka Bhushana.

Rajguru wrote, "According to the Kuruspal stone inscription of Gunda Mahadevi the queen of Dharavarsha, it is her son Somesvaradeva who possessed the titles of Pratigandabhairava and Rayabhushana or Rajabhnshana, as the case may be. He is complimented with a glorious Prasasti having been described as the monarch who killed the king of Odra, defeated Virachoda and the princes of Lanji and Ratanpur, it is further stated in it that he killed one Madhurantaka and burnt the country of Vengi, just like the great Kiriti (Arjuna of the Mahabharat war who burnt Khandava, the celestial garden. He destroyed the city of Bhadrapattana where he defeated a king called Vajra. He acquired the entire Kosala (apparently Dakshina-Kosala) country, containing six lass and ninety-six villages. Unfortunately, that inscription is damaged, otherwise, more achievements of him would have known to us.(11)"

During the period of ruling of Chhindaka Nagas over Chakrakote, which comprised the southern part of Kalahandi in Indrabati valley, the northern part of Kalahandi was under the control of the Somavamsis. This part of the modern Kalahandi district together with a portion of Koraput was then known as Trikalinga or Tirukalinga meaning Hilly Kalinga (or Giri Kalinga).

The present day Bhagavati temple in Jeypore town, the later capital of Suryavamsi kings still houses the Bhagabati, tutery god of Nagavamsis.The fact is confirmed due to the Inscription discovered from Bastar(12). As mentioned in the inscription the Narayana temple with the area name as Narayanpore, the Lokheswar siva temple on the Khaguribandha still carries the name since ninehundred years. The local community believe that

Goddess Bhagabati was at Kotpad region and later she was installed in Jeypore. It is inferred from the inscription that it was 1111 A.D. when it came (Annexure-1 given full account of the inscription of Gunda Mahadevi). In the Bhagabati temple there are still Jaina idols and the sixteen bhuja Bhagabati Devi is from Jaina .So the Nagavamsi were also believers of Jaina faith like their masters, W. Chalukyas.

## Nagavamsi Chakrakote and its Location

Most authors in the past have pointed out Chakrakote to be some where in Jeypore-Bastar, the former princely States. Hiralal was of the opinion that Chakrakote is in Bastar, close to Jagdalpur.

Many historians have opined that Chakrakote has been mentioned in various literature and time, thus it is difficult to pin point which Chakrakote it referees to. Nagavamsi ruled from Chakrakote and the place was under seize by Cholas, Chalukyas and even several others.

We are of the opinion that Chakrakote that is referred with Chhindaka Naga kings is located in hills, in the Dasmathpur area of Koraput subdivision, Orissa. It is the same Chakrakote that has been referred



Ruins of Chakrakote

in many inscriptions of Cholas, Chalukyas and many more. Chakrakote now stands totally in ruins, only known to the local people and except for its name in the Indian survey map. The place is between Chhabili river and Muran river. An ancient pathway from Borigumma plains to Chakrakote is still being used. The villages close to Chakrakote are Arliput and Domjori. The fact that the present find place Chakrokote, is the Nagavamsi Chakrakote is further strengthened by the following evidences that,

- About 2 k.m. from Chakrakote; Chindirijori, a small revolute and village of some name is known.
- Close to Chakrakote, Chindarja a village on Dindariji hills mostly inhabited by Porajas is located. Potasil is another village which is inhabited by Sodia Poroja is located close by.

Names like Chindirijori and Chindaraja around Chakrakote strengthens the evidence that the find place is the Nagavmsi Chkrakote, because Nagas' were also well known as Chhindaka Nagas from their inscriptions.

After centuries, Barigachha village on the bank of Aundari nadi (river) and Narigachha on the bank of Muran close to Chakrakote are the only two remnents of 'gaccha' of ancient Jain sect is surviving here in these remote hills. Chhindaka Nagas were Jainas. Now, Bodo or Sodia Porojas inhabits the total locality around Chakrakote. They are the dominant population here. Desia Kondhs come next to them followed by Magada Goudo, Kausilia Mali, Kamars and Paikas.

The entry path to Chakrakote is through village Admunda to Nandigaon, then to Sugli and then to Sunajam Domjri and finally, Chakrakote. Very close to Sunajam Domjori village on the bank of Bakda Nal, Chakrakote village remnants lie dormant with its history. Still the place is called Chakrakote; the local claim there was a village once upon a time. Now, only large number of stones of various sizes are scattered around, possibly they were once part of the walls of the houses and fort. Chakrakote joins to a hill named 'Podpuja' to its northeast. On the east is 'Mundlipable parbat' stands. Western end has 'Malguni parbat' and has another parbat called 'Kotyal'. The word, Parbat means hills.

Local villagers are, still worshiping a small heap of stone in Chakrakote called 'Nisanmundi'.




**Map of Koraput showing Chakrakote, Chindiraja village, Narigachha and Barigachha village and Muran River**

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# SOME TRIBAL GROUPS OF KALINGA IN KORAPUT DISTRICT WITH ROOTS OF JAINISM

## Jaina Culture Influence over Tribal of Koraput

Koraput tribal culture is rich. It is original and has refined in due course of time for generations; but each tribe has maintained its cultural identity very successfully.

The tribal of Koraput, represent to a wide stock of origin, and may have come down from various regions, which still remains a mystery. They represent Austro-Asiatic, Dravidian and Indo Aryan and mixed origin. They have maintained tribe group identity through strict code of social discipline within tribe and between tribes. Marriage between tribes is totally forbidden, and socially prohibited.

They came in with very many religions like Buddhism, Jainism to start with and then Hinduism, which was at first, Saivism followed by Vaisanavism and entered into 'Sakti' worship. The Bhairaba cult of Saivism also appeared along with Omnatya and Jogis in the district. They have witnessed Mohammedan rulers and Christian missionaries from 15th century onwards. The ancient Indian religion flavour in their life, and living still persists and on the whole in their culture.

Koraput-Bastar region was classified under the Trikalinga, of the past. The prevalence of Jaina culture is known from the existing archaeological support. The Subaie Jaina temple is the most famous one in Nandapur, Phupugaon Jaina temple on the bank of Kolab in Kunrda is another, Bansuli Jaina temple on the bank of river Ambavalli, Recent discovered Umbel Jaina temple in Semliguda region, DevtaHonjore depleted Jaina temple and the Erenga of Machkund and many others. They are well spread across the hills and valley of Jeypore-Koraput and fairly between Kolab and Indravati Rivers. There are numerous Tirthankars and Amba, Yaksa deities found in Hindu Temples and those distributed in villages are being worshipped in isolation. Archeologists have well documented these findings even few comparative studies are available. However the history is silent

so far as Jainas in present day Koraput-Bastar is concerned. Most of these Jaina idols are being worshipped by local villages from centuries, as said above. The priests to these deities are from various tribal groups, mostly the dominant tribal in the area concerned, in some the non-tribal; and in Hindu temples they are Brahmin priests. The Jaina idols are known by local names and in many cases the puja ceremony is similar to 'sakti cult'. The following is a detail list of the priests with their local identity is presented for a better picture. In Subaie Jaina temple the local Gouda family has the traditional charge, in Umbel it is Parenga tribe family; in Devta Honjore the Gadaba family member is the priest, in Indpur and Kachela the Jhodia Poraja family are the priest, in Ambaralli it is Bhattra tribal family and at Phupugan, a Bhumia family is in charge of Jaina Tirthankars and the Amba deities.

## Puja Celebrations of past Jaina and tribals

In villages with old temples and Jaina idols regular annual ceremonial functions takes place and large local gatherings attend the festivals. The families frequently come and offer their puja and even many barren couple and sick persons come for prayers to be blessed. They believe and lay faith in these worship places in Koraput-Bastar region.

Sinclair (1915) reported, "In Jaina, the closing day of the year is the Pajjusuna. It is the most solemn fast of all. Some fast for eight days and householders are urged to live a monk's life for at least twenty four hours"(1). The Poraja tribals follow Chait Parab during April (Summer) for eight days. The same holyday is still followed by Koraput tribals and the word "Parjore" is under use among Jhodia Poraja.

Diwali, full moon feast Kartiki Punema, Caitri Punema and Asadhi Punema are followed Jainas (Stevenson, *loc.cit*) Sidhacakra is kept in every temple. Most tribals of Koraput with Jani institution follow the above festivals and ceremonies at home and villages.

## Jaina Culture and its Impact

Porajas of Koraput often are referred as 'gentleman tribe'. They are tolerant, show lot of patience and respect to others thinking, living and life; never interfere with neighbour tribes and people. Many refer them as "timid people'; their goodness is misunderstood and people from out side world take advantage of their simplicity and singular faith. The history speaks of their trustworthiness and faithfulness to

their Kings and Zamindars in the past. The song of life and dances with music in the evening still forms the major part of their happy going civilized society. Their ignorance was the most cause of their present day poverty.

The Porajas had alienations to different dynasties in the past, but on the whole they had very similar cultural ideology. Several dynasties came to Trkalinga and waged war to gain control over the region and thus during Sangma period this region became active and many invasions and occupation appeared. We are of the opinion that war elephants and safe route to North and down south formed the basis of its occupation. Emperor Kharvela had active presence in this region which was known during his times as Vidyadhara Abode and he had collected a large army to invade north India. The Cholas continued their presence up till Kulattunga I and his sons. The Western Chalukyas challenged Cholas in Chakrakote. Nagavamsis ruled the region so also the Eastern Chalukyas. The Eastern Ganga had ruled the land for centuries. The Ikshvakus were ruling actively the land. The Western Gangas and many others including the Vakatakas had their presence.

After careful study it is seen that most of tribals have retained and carried forward some of their former religious practices including Jainism in their life and culture. The refined part of the social behavior and values, even in primitive tribal culture are astonishingly visualized. The value incorporated in society is still being carried forward from generations, successfully

After centuries past, both in life and religious life the tribal are showing tinge of past Jaina culture. They call themselves 'Desialoak'. The Desia culture has its root to Jaina culture and orgnisation and has been described in detail in one of the chapters.

The religious tiny umbrella made up of bamboo flints and threads which is reported in several Jaina and Buddhist literature is still seen in special village ceremonies of tribes especially those who call themselves Desia. This is a remnant of Jaina culture.

Nandi or Laandi puja is celebrated by Jhodia Poraja and Bali jatra is celebrated by all Desialoak in the district. We have detailed out the relation to Jainas in both the ceremonies; still the Nandi maintains the spirit of non-violence cult. Both Nandi and Bali have originated from

the Jaina organisation discipline as Nandi Mulasangha and Bali.
The Pengo Poraja had their lineation to Eastern Chalukya of Vengi. E. Chalukyas were the main followers of Jaina religion, the Bali is an elaborate festival to them and many. They place a pillar before the Baliguda or Bali hall in the villages. It is similar to Kirtistambhas of Jainas.
These relationship and social laws among tribes of Koraput is still vogue and respected. A strong sentiment to 'promises' and friendship in the form 'moitra' gives the depth that these cultures care for others; they are selfless people who share and love everyone. Hate has never expressed in years of history among them; they have been accepting and sharing life and living with a word of sympathy and love to all refugees who continued coming to this land from centuries. Even today, sufferings to cope up with new modern world order has inflicted pain to the tribal still never ever they have blamed neither the government nor the administrators; tolerate every one and showed high patience to refrain from problems arising due to uneven development in the region.They are pece loving and belive in non-violance.

**Jani Institutions of Tribals**

Jani as the religious head is an ancient village institution with heredity succession is vogue in Desia Country of Koraput and is profoundly respected.Poraja, Kondh, Dongria Kondh, Jhodia Poraja, Didayi,Pengo Poraja, Parenga Poraja, Ollar Gadaba and other tribes of Koraput-Bastar still have Jani as a priest.The Jaina archaeo-ethonolgy in Trikalinga points out that Jani institution is a remnant of past Jaina religion in the Desia Country. It is interesting to find Kondhs, who are described in the world of anthropology as the cruel Meriah sacrificing tribe of Orissa do carry out the religious duties till date through the Jani institution.

Jaina religious rites are still being carried forward in the present day traditional ceremonies like religious thread oven umbrellas, the Nandi Puja of Jhodia Porajas and Bali ceremony of all Desialoak in to attain bumper harvest and fertility as well as some mural drawings and offer of sukla bhogo in pujas etc and the Janis play important

role.Nisadhi pillars were common in south India among the Jainas, such Nisadhi pillars are still erected by Jhodia porajas in and around villages after the death of women. The annual Mango eating ceremony among tribal of Koraput-Bastar is unique, it is celebrated to initiate officially the plucking of mangoes and eating; until then no one shall eat mango. Mango had a special place in Jainas, specially the Amba who adorns with mango and a child on her lap. In late summer when food security decreases,from centuries the tribes depend on mangoes, so the significance is very high.It is said by people that the Jaina monks used to plant mango trees during rainy season in their Chaturmasa stay, and it is for that the mango tree is well distributed in forests also.The twin ponds in Borigumma-Nowrangpur is a Jaina culture, where the Jaina monks used to grow lotus flower in one of the ponds for daily puja and Titing, a wild variety of rice was grown in standing water of the pond for the Jaina temple. Still the Titing chuda is sold in festivals and especially in Magha puja, in the region.(2) Few years back, the villages in the Desia country were having large populations of fruit Bats hanging on trees, they were most welcome in Desia culture.

The other side is the rich archaeological Jaina remains that still remind the glory and rich heritage of Trikalinga history. Possible relationship to powerful ruling dynasties in the area as confirmed from history, archaeological remains, and inscriptions along with their folk stories is reviewed.Some of the places in Trikalinga reference as mentioned in the available inscriptions with Jaina reference is incorporated with remarks.The regional history also denotes clearly about the Jaina teachers,temples,kings and dynasties who were Jainas by faith. In some cases the living affinity of the tribe population to existing temples, temple towns, places of pilgrimage they value were taken into consideration.Attempts have been made here to bring the cross discipline like ethno-archeology to correlate ethnographic findings with history.

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# PORAJA

Most Koraput tribes are well known with their tribe name and suffix as 'Poraja', that is what they were identifying themselves during pre-independence era and most authors of that period thus reported accordingly. The Poraja is a pointing to multiethnic groups living in Koraput district, and some in Kalahandi district of Orissa.

They are pronounced as Poroja (Thurston and Rangachari, 1909) (1) some write Parja (Carmichael, 1861) (2), Parajas (Ramdas, 1936) (3) Poraja (Mohanty, 1990) (4) and (Bell, 1945) (5) Parja (Elwin1947) (6).

The term Paroja is, as Carmichael (1861) has pointed out, merely a corruption of a Sanskrit term signifying a subject, it is understood as



A Bada Poraja Family

such by the people themselves, who use it in contradiction to a free hill-man. 'Formerly' 'says a tradition that runs through the whole tribe, 'Rajas and Parjas were brothers, but the Rajas took the riding horses (for, as the Baranja Parjas put it, sitting still) and we became carriers of burdens and Parajas'. Further Thurston and Rangachari *loc.cit*

continued,' It is quite certain, in fact, that the term Parja is not a tribal denomination, but a class denomination, and it may be fitly rendered by the familiar epithet of ryot (cultivator). I have laid stress on this, because all native officials and every one that has written about the country (with the above exception) always talk of the term parja as if it signified a caste." He further remarked, 'the name Poroja seems to be derived from the Oriya, Po, son, and Raja, i.e., sons of Rajas. There is a tradition that, at the time when the Rajas of Jeypore rose into prominence at Nandapur, the country was occupied by a number of tribes, who, in return for the protection promised to them, surrendered their rights to the soil, which they had hitherto occupied absolutely. I am informed that the Porojas, who asked what thus caste is, use ryot an poraja as synonymous, saying we are Porojas, we are ryot people."

We agree to the views of Carmichael as suggested above and suggest that the name when prefixed to Poraja name is the name of ruler with whom the tribe came to present Koraput district, in other words the said poraja community were subjects to that particular dynasty. For example, Pengo porajas were subject of Eastern Chalukyas of Vengi.

The Porajas are not a compact caste, but rather a conglomerate, made up of several endogamous sections, and speaking a language, which varies according to locality remarked Thurston and Rangachari loc.cit.

Further, they cited the Poraja classification given by Hayavadana Rao, which is as following:

- Barang Jhodia.
- Pengu Poroja.
- Kondhi or Kondi Poroja.
- Parengi Poroja, who are a section of the Gadabas.
- Bonda, Bunda, or Nanga Poroja, who is like-wise a section of the Gadabas, calls him or herself Bonda Gadaba, and speaks a dialect of Gadaba.
- Tagra Poroja, who are a section of the Koyas or Koyis and speak Koya, or, in some places Telugu.
- Dur Poroja, also, it is said, known as Didayi Poroja, who speak Oriya.

Later Ramdas (1936) *loc.cit* classified Porajas as following,

- Bodo Porajas or Sodia,
- Sano Porajas,
- Jodia Porajas,
- Perang Porajas,

This classification appeared at the time when every other Poroja classified by Hayavadana Rao were reclassified as independent tribes on the basic of linguistic and even racial features. The classification of Ramdas is based on a compact community of Poraja who had some how interconnected by rulers, dynasties, religion and topography.

## Jani

The Poraja in general have the chief institution of Jani, still functional and thus many still adhere to the titles of Jani with their names. Many feel proud to be addressed as Janis or Jani Porajas, as seen from recent studies.

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# BHATTRA

The Bhattra tribe is also known as Bhottada, Bottada, and Dholado, as denoted in several literatures. Stuart (1891) wrote, 'Bhattadas are a class of Oriya cultivators and labourers speaking Muria or Lucia, otherwise known as Basturia, dialect of Oriya (1). Taylor (1891) said, "The caste is the same as Muria. But whether identical or distinct, it seems clear that both are sub-divisions of tshe Great tribe (2)." The Great tribe refers to Gonds.

The Bhatttri language is classified as Indo-Aryan. Bell (1945) said, 'Bhottodas are the typical agricultural caste of Nabarangpur and north Jeypore', but Nabarangpur and Kotapad is the region of concentration for the tribes (3). The tribe is also found in Kalahandi (Orissa) and east of Bastar district of present Chhattisgarh State.

As per Mr. C. Hayavadana Rao (1909), "There is a current tradition that the caste originally dwelt at Barthagada, and immigrated to Vizagapatam long ago. It is vaguely mentioned that Barthagada was situated towards and beyond Bastar, near which place there are still to be found people of this caste, with whom those living in Vizagapatam



Bhattra couple

Agency Bhattra and Murias living together long ago"(4). Bhattra claims to have origin from Orangel (Warangal). Elwin wrote, "In Warangal lived the Bhattra caste; in these days there were no Murias. After a time the Bhattras decided to leave Warangal and only five Pengu Parojas were left there (5).

The authors had investigated in Warangal, about the existence of Bhattra tribe. They still exist and are known as Raj Bhattras and many eminent educationists, administrators and leaders in varied fields are known from the community. So it can be said that Bhattra originally migrated from Warangal to Bastar and Jeypore.

The tribe is divided into endogamous divisions, styling themselves Bodo and Sano, of whom the former claim to be a purer descent, and into exogamous totemistic subdivisions. Thurston (1909) cited Hayavadana Rao who said, "The caste is divided into three endogamous divisions, viz. (6),

- Bodo, or genuine Bottadas; the same are also presently known as Pita Bhattra .
- Madhya, descendants of Bottada men and non-Bottada women;
- Sanno, descendants of Madhi men and non-Madhi women. The Bodos do not interdine with the other two sections, but males of these do eat with Bodo;

Sarkar and Dasgupta (1996) classified Bhattras in three major divisions, i) Amnit Bhattra (ii) Sargimundi and (iii) Batamundi Masnimara from their studies in Bastar district as indicated above (7):

These divisions are important in respect to social status and marriage endogamy besides these they have no other connotations in social-ritual differentiation.

The Bodos has various exogamous septs or bansa or clans, which are as follows:

| | |
|---|---|
| Kochimo | - Tortoise |
| Bhag | - Tiger |
| Goyi | - Lizard (Varanus) |

| | |
|---|---|
| Nag | - Cobra |
| Kukuro | - Dog |
| Makado | - Monkey |
| Cheli | - Goat |
| Onka | - Wild Gourd |

The Bhattra are very well built and handsome. They are pleasant and friendly people too.

The villages are neatly maintained so also the houses. They are reputed cultivators under low moisture conditions. Rice and ragi are staple food of the tribe.

Cross-cousin marriages are common, adult marriages are practiced, and spouses are generally acquired through negotiations. They pay bride price and either spouse has right to divorce, widows and divorcees are allowed to remarry.

Bhattra women play an important role in agriculture, religious rituals and socio-activities, in addition to their regular domestic activities.

A traditional community council headed by a Bhat Naik settles the community disputes. Adultery, rape, divorces out of traditional norms and theft are the punishable offences and punishment is imposed in the form of cash fine, social boycott and excommunication.

They have family and village deities and Pujari performs all rituals.

Bhattra claim to be superior in rank to Omnatya and Bhumia with whom the men can dine except in social functions. Bhattra women are forbidden from even drinking water from any other tribe including the higher caste Brahmin and Karan houses.

Bell *loc.cit* said, 'They are accepted as being within the Hindu fold, stand high in the social scale and wear the sacred thread; permission to use that was bough by their ancestors from the Raja of Jeypore. Their origin is a matter of some doubt. They all speak corrupt form of Oriya and not even a vestige of a tribal dialect survives'.

Bhattra tribe has traveled through ages, along with many dynasties

and religion. However, it cannot be ruled out they have retained Oriya culture which is very ancient.

**Mediaval historical linkages of Bhattras and different rulers of the time**

Bhattra title is noticed with many of the Jaina teachers and Jainas of South as seen from medieval period literature. The fact is well documented. The locality where the tribe is presently in majority, both in Bastar and Koraput has centuries of documented history; where Nalas were the ruler and then it passed hands to Vaktakas, followed by Western and Eastern Chalukyas, Chodas, Nagavamsis and Telugu Choda. Vakataks, a Brahmin dynasty ruled the land after Nalas; so the word Bhattras may be more akin to Vakatakas. Eastern Gangas are known to have come out from this region and later carved Kalinga country to rule. The tribe has custom of bearing sacred thread like Brahmins. The fact that the tribe claim of Orangel (Warngal in Andhra Pradesh) migratition seems to be significant, in the sense that they were ruling Raj Bhattras and later due to famine and Muslim invasions they came here by crossing over Godavari river. It cannot be ruled out that they were South Kalinga subjects of Eastern Gangas, their language that is Oriya collaborates the fact and were living in the South. Pita Bhattras are referred in by Rajaguru (8), the relation between present Pita Bhattras and Pita Bhktas dynasty of Orissa cannot be ruled out.

The word Bhattra seems to be of great significance and honour in the past as many ruler families adorned it. This can be seen from the following references. At this state, the relationship of word Bhattra to Western Ganga and Bhattra tribe of Bastar-Koraput cannot be related. The following Dynasties used the Bhattra title,

While the Western Gangas illustrious Konguni-maharajadhiraja, the great lord, Sivamarabhatara was ruling over the entire world………(9)

Sivasakati-Bhattra, while under the religious charity of Arakutti, got the temple constructed.

In 9th century, as per inscription of Velurpalaiyam plates of the sixth year of Nandivarman III, affirms that an early Pallava king of great fame seized the insignia of royalty together with the daughter of the

Naga King.The Pallava king adopted the additional title of Bhattarka.

Pallava dynasty ruled, village headman was called mutuda, or alderman, a title that does not occur elsewhere but still exists in Koraput region. The Bhattras celebrate Bali in regular 12 years cycle. The titles of the tribe are seen with the Jaina saints in Jaina literature and with the Western Ganga Kings.

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# BHAIRABASINGPUR

It is with references to the context of the Simhapura cited in Pitribhakatas the possible linkage and reference can be drawn with ample evidence as following:

There are two Singpur in Koraput district, both have archaeological remains; one is Kalyana Singapur and the other is Bhairabasingpur. These Singpur as spelled in present days is actually Simhapur of the past.

The present day Bhairabasingpur is located east to Borigumma under the west foothills of Eastern ghat. The Bhairabasingpur is the gateway to Kalinga and Vengi that is to the coastal region of eastern India; thus probably the name has been derived.

The Bhairabasingpur got the prefix title of Bhairaba, possibly after the Bhairaba sect attained superiority on the Jainism in the place. Still there is evidence of Jainism in the area and place. This locality has much more historical evidence above and undiscovered lying under the earth. The ancient Jaina temples images are scattered at Kumuli, Pakanaguda, Narigaon, Borigumma and Kebirhi depict of a rich history of the region. This also holds good to Jagatsingpur of coastal Orissa. The Omnyat, Jogis and Bairagi are the main sects who came from South possibly from Karnataka to establish Bhairaba cult of Savites. These Omnyats as they call themselves are also found in Ganjam district of Orissa. It thus gives evidence that in the past both the regions had some kind of relationship.

The other version is that the famous Jaina teacher Simhandadini preached and passed to south through this route.

Another gateway is 'Kathargad' which is located near the river Indravati and Muran configure. It leads to the Eastern ghat hills. Both are walking paths. From Bhairbasingpur that lead to Dasmanthpur and thence to Kakrigumma and in about 3 hours of walk there from it leads to the plains of Narayanpatna which then joins to Bobbli and coastal belt.

# KONDH

The Kondhs are one of the largest tribal groups in Orissa. They have been spelled as Kond, Khond, Khand or Kondh, and Kandha. The word Kondh has come from the word Konda, means hills in Telugu. MacPherson (1863) (1), Campbell (1864) (2), Bell (1945) (3), Niggemeyer (1964) (4) have reported most aspects of Kondh life and living.Kondh are distributed all through Koraput district and live with many tribal groups. The tribe is classified under the following headings:

o Maliah Kondh live in Phulbani and west of Ganjam districts. They speak Kui, a Dravidian language.



Kondh lady with traditional ornaments

- o Kuttia Kondh dwell in remote hills in the extreme south-west of Phulbani district and continue westward and descends to Ambadola of Bisamcuttack in Rayagada.
- o Dongria Kondh inhibit the steep hills of the Niyamgiri Range of northwest Koraput district bordering Kalahandi.
- o Kuvi Kondhs or Padaria Kondh villages are spread over the hills and valleys of north Koraput , i.e. in the plains of Niyamgiri hill ranges;
- o Desia Kondhs are said to be migrant groups of Maliah Kondhs, who live in Central Kalahandi, Balgangir, Dhenkanal, Boudh, below the Eastern Ghats and the costal plains.

In general it can be said that Kondh are simple, straightforward, believe in community sharing traditions, courageous and hard working people.

The Kondh believe their spiritual traditions as the foundation to their survival and development. McPherson in 18th Century gave a detail account of Khond religious activities with reference to Meriah (human sacrifice) investigation and prevention.



Desia Kondh women in Laxmipur

The Kondh people are well built, and their body attracts visitors. Desia Kondhs of Chandrapur, Laxmipur are fair in complexion and women are beautiful with sharp facial features. They are strong and hard working hill cultivating farmers and they excel all others. They take time to be friendly with outside people. The women equally work hard like men in food gathering and additionally take care of household etc. In village discussions, men take active role women are listeners and stay little away from the place of discussion.

## Kuttia Kondh

There are tribes who are known as Kuttia or Kottia Kondh, Kottia Dora and Kottia Paiko in the district of Koraput. Out of Doras the Konda Dora and Nauka Dora are also found in the region. The later are Telegu speaking. Kottia Dora and Kottia Paiko are separate communities altogether and go on well with each other.

The Kuttia Konds might have derived their name and identy from Kota dynasty of South, and the fact is proved as following.

The Kotas who ruled between A.D. 1100-1270 owed allegiance to the Chalukyan Cholas in the beginning and to the Kakatiyas towards the end. They held an important place in South India of the times and Vengi in particular. (6)

Village headman (Samtha), Chief priest (Jani), Bariko and Bara raito or major agriculturist of the Kuttia village form the village committee.

The position of the Jani is next to secular headman, and he is responsible for ceremonies conducted on the village land. Banerjee (1969), had given a list of family deities worshipped by Kuvi Kondhs, of which Amadei and Gangadei are principal and Miniaka clan Janis are hereditary owners (5). The Amadei is the Amba of Jaina which is coming all along Kondh life and culture.

Bali-jatra is observed in April-May to seek the blessings of the god of thunder for a bumper crop. The response of the deity is determined by observing the growth of the maize plant during the days of the festival.

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# DONGRIA KONDH

The Dongria Kondhs are a group of Kondhs found in Bissam Cuttack, Muniguda, and Kalyan Singpur of undivided Koraput district as well as in Bishwanathpur in Kalahandi district. They are hill dwellers and the area of their dwelling is called Niyamgiri hill range. It is between 1200 ft to 4,900 ft above sea level. They speak Kuvi. The word 'Dongar' means hills. They are basically shift cultivators and skilled fruit tree raisers also. They are altogether about 10,000 in number and of which about 6,493 are found in Rayagada area.

A good amount of work on Dongria Kondhs is due to Nayak (1989) (1), Das Patnaik *et al.* (1990) (2), and Sahu (1992) (3) and Jena *et al.*



Dongria Kondh lady

(2002) (4). There are several works on Kondhs as usual, but not special to Dongrias, in the early studies.

The distinct feature among Dongrias is that both men and women keep long hairs, tied at the back in a bun. The men wear simple loincloth and a special scarf; whereas women wear a sari of three pieces. The men and women have pierced noses to wear small rings. Their horticulture based livelihood is a special feature to the tribe, compared with other tribes of Koraput.

Men in Dongria Kondh community dress their hair like their women and also use ornaments. It is most peculiar dressing specific to the tribe.

Women are considered to be main working force thus a man if he can afford can have two or three wives. The right to divorce is bestowed over both the spouse. Widow re-marriage is allowed. The traditional council in Dongria villages for social justice is called 'runda'. 'Jani' heads it. The Dongrias had in former days the Meriah sacrifice, where a 'mutha' used to organise a human sacrifice, periodically; it is now replaced with buffalo sacrifice.

The hills are divided and demarcated to each mutha boundary. Individual families thus treat the hills as agricultural plots. These are enjoyed as heredity right and subsequently when partition of family takes place it also gets sub-plotted.

## Oral Traditions

Oral Traditions of Dongaria Kondh has been detailed out by Jena *et al. (loc cit.).* It is the myth of Niyamraja, Niyamgiri, and Naktivali which recounts the tale of Niyamraja, the well-loved king of the Dongaria Kondh and ruler of their habitat comprising a hill range named after him.

We are inclined to put Sijimadi of the folklore laid by Jena *et al.* to Someswara I of W. Chalukya who as per our hypothesis established Kalyana Singpur after the battle of Chakrakote. The Niyamraja referred here is the Nolambo king.

Jena *et al. (loc cit.)* wrote "Jani Punja: it is a priest group and from this group a person is selected as the religious head or priest of the village. Besides the religious role, the priest or Jani has also

considerable influence on most of the political decisions. The major political problems emerge as a dissatisfaction of the deities and nobody else other than the Jani is specialized to deal with such matters. However, the post of the Jani is hereditary and he is practically considered as the religious and secular head of the village."

Jena *et al. (loc cit.)* further wrote "Streams are also ascribed a life (jella) and a soul (jiu), which is given to them by Gangi, the water goddess. It is she who controls the stream's life and soul. In the Dongaria conception of the birth of streams, the creation of jadi (streams) is related to gangi penu." This philosophy pertains to Jainism.

**Bali Yatra (Sand festival)**

The Bali is celebrated by Dongaria Kondhs. The fact that they have 'Janis' village priest concept like many other Koraput tribals, we are inclined to place them as Jaina practioners of the past. And still they are carrying the remnants of the lost religion. This occasional festival is held, if at all, in March/April, when the first shower of rain is anticipated. It is an annual event in some villages, whereas in others it is celebrated every two or three years, depending on the financial status of the villagers. It is an agricultural festival that precedes sowing, and is meant to appease several evil spirits associated with shifting



Dongria Kondh youth with tradition hair style

cultivation, in the hope that they do not harm the crops and thus undo the labour invested during the whole year. It is feared that when such spirits are dissatisfied, they also harm those engaged in agricultural activities. The religious head and the political chief set the day for the ceremony. Before it can start, the priest collects various seeds *(bicha)* from each household, which are then kept in a container in the village centre. The rite is either held there or the sadar ghar *(padari kudi)* or at the dharani penu shrine. Bowls made from sal leaves are filled with sand, into which the priest sows a handful of seeds. At the end of the day, each bowl is covered with sal leaves and left there for seven to eight days.

After the festival ends, some villagers collect rice from each household with the intention of preparing a feast. If the amount proves to be inadequate, however, the rice is given to the priest as a token of appreciation. He also receives a part of the rice if a feast is arranged. The meat of the sacrificed animal is served with the rice. Once the feast is over, women and men from different households approach the priest and wash his feet with turmeric water as a sign of respect. About seven days later; the priest and the senior villagers inspect the leaf bowls, which, by then contain seedlings. Their satisfactory size and condition are taken to signify a bountiful yield".

The tribe use mini umbrellas prepared out of coloured threads which is stamped at puja sites. This is an age old cultural practice among Jainas and Buddhism and has been described.

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# JHODIA

The word 'Jhodia' has frequent occurance in history, but its relevance is still obscure. Many different tribes in Baster-Orissa region do identify themselves with the name Jhodia and Jhorias. But clarity on Jhodia is lacking.

Jhodia is possibly referes to a region and to a group of tribe inhabitant there, thus are known by the name. The following are some of the references to word 'Jhodia' cited in literatures relevant ot Koraput - Bastar.

Hislop says "In Bastar, the Madias are also called Jhorias, probably from Jhodi, a brook"(1)

Dalton derived the word Maria from the Gondi term from a tree, mara, says the 'Maria' are also called Jhoria, from 'Jhodi', a brook (2). The word Jhoria is found as the name of the wilder sub-divisions of several tribes in the Central Provinces, and there is a section of the Poroja of Orissa called Jhoria (3).

Elwin wrote, "I visited some Jhoria villages in Koraput district in 1944. They are attractive people, but they bear no resemblance to the Bastar Jhoria" (4).

The villages in Bastar and Koraput area, mostly of forest and hill locations are always along the flow of perennial water called Jhori or Jhodi. The best such locations are distributed at present with hill Kondhs and Malis in Koraput district. This is certainly the most ideal situation to locate a village. The vegetable grower, Malis are always located in such localities, on the foot hills. This is an advantage they have in comparison to their neighbours. This may be one reason, how the terminology of 'Jhodia' has come to being.

Glasfurd with regards to Jhoria Muria, described as 'Jhoorias', he says (para 86) "The Jhoorias are found principally in the north-western parts about Narayenpoor and Purtabpore, and extended towards Kakeir (Kanker); they are a numerous class, and subsist partly by cultivation and partly by hunting, and on the fruits of the forest. Their

dress resembles that of the following caste, the Marias, with whom they may be said to constitute about a third or more of the population of the Bustar dependency, and whom they resemble in customs and appearance" (5).

Grigson wrote, "By Marias he (Glasfurd) meant primarily those whom this book terms the Bison-horn Marias, from whom he rightly distinguished the Marias of the Abhujmar mountains, whom he designated 'Marees'. His remarks on Jhorias are fairly true if is borne in mind that it is the Abhujmar Marias whom they resemble, not the Bison-horn, and that he is wrong in extending this country to include north Antagarh around Parotabpur as well as the country around Narainpur. The name Jhorias is not as the country around Narainpur. The name Jhorias is not ordinarily used in conversation, since all Koitor in Bastar who have raised them socially above the Muria standard now a days call themselves Murias. Here it is revived as a convenient term for that very distinct type of 'Muria' living around Narainpur and Benur, and the lower valley of the Gudra from a little north of Chhota Dongar to the Indrawati. It strictly speaking applies to the inhabitants of the parganas of Jhoria and Ghat Jhorian; but almost all of Ghat Jhorian was depopulated when the bulk of the pargana was included in the Matla Forest Reserve. I should now define as Jhoria Murias or Jhorias the Koitor inhabiting the south of the Kolur pargana, the Ghat Jhorian, Jhorian, Baragaon, Narainpur, Dugal, Kurangal and Benur parganas, the plains villages of the Chhota Dongar pargana of Antagarh, and the Mardapal pargana of Kondagaon, which lies to the east of the Chhota Dongar pargana. On the ethnographic map all Murias have been shown by the letter D, and the Jhorias by the letter G; in my view the Jhorias are really Marias who have descended from the hills and come into contact with Koitor from the north, the 'Murias' of northern Bastar (6)."

Elwin wrote, "Unfortunately the word 'Jhoria' is no longer in use, for it would have been a convenient term to describe this distinctive and delightful people. At the present time, some eighty years after Glasfurd wrote, the Muria of Partabpur do not seem to be properly classed with the 'Jhoria', nor showed the world 'Naryanpur' be used in this connexion. Both in the Partabpur Tahsil and the immediate vicinity of Naryanpur, alien influence has been too strong; the characteristic signs of the Jhoria are there, but they are sadly weakened. At the present

time, there are Jhoria living in the Ghat Jhorian, Jhorian, Baragaon, Narayanpur (except near the town), Dugal and Karangal Paraganas, the west of the Benur Pargana, the east or plains area of the Chota Dongar Pargana and the Mardapal, Chalka and a few villages of the Sonawal and Bamni Pargana in the Kondagaon Tahsil (7)."

The word Jhodia in Koraput by Jhodia or Sano Porajas signifies to a type of tree, which belongs to the Ficus genera and belongs to specie called Jhodia *(Ficus infectoria)*. The Nisanmundi is most sacred place in the Jhodia Poraja, village where they plant the Jhodi tree. The Jhodi tree concept and holiness to the Jhodia tribe is same as Hindus adorn to *Ficus religiosa (Batagacha) and Ficus pipal (Pippal gacha)*. The Jhodi tree has oozing of milk like Ficus genera. The leaves are dark green stay thus round the year. During February, it sheds its leaves, and quickly within a week the tree is full with tender green leaves again. The fruit is like the shape and size of *Ficus religiosa* but is bright yellow in colour. The chicken of the village eat the ripen berries fallen over the floor. We believe due to the religious attachment of the Jhodi tree the said tribal group of Porojas is known as Jhodia Poroja. The Jhodia tree may be the 'Kevala tree' of Jain Tirthankars.

We are tending to believe that Jhodia are some way a syn. of name of Western Chalukyas. The Jeypore region was also known as Jharakhanda and in 18th century was known as Jhodia Jeypore. Kings of Jeypore state were using title of Jhadakhand raja. The Jharkhanda, newly formed State in central India has lot of Jain moments and Western Chalukyas had their presence in the past.

Sharma wrote, "Jhadeasvana: Jhadeasvana is identical with Jhade of Kasikhandam, said to have been subdued by Allada's son Vema. It means a great forest. Even at the present day the rulers of the Jeypore estate are known as Jhadkhand-padushahs, the lord of Jhadkhand. It has been a little of the kings of Nandapur, Kommaji Somanatha, the protégé of Dhanamjaya Dhatraja, King of Parvatipuram, states, in his work Vichitra Ramayana, that his patron obtained royal honors from Vikramadeva Gajapati (of the 19th century), the Jhadkhand-padushah of Nandapur. Jhadeasvana or Jhadkhand is identical with ancient Mahakantara ruled by Vyaghraraja who is referred to in the Allahabad pillar inscription of Samudragupta (8).

This Jhada comprise the modern talukas of Parvatipuram and Bubbili and at least a great partum, if not whole, of the Jeypore state. It is said that Nandapuram in the Pottangi taluk was the ancient capital of Jeypore, and the name of the dynasty, which ruled over it, was Silavamsa. Nandapuresa, who is said to have been defeated by Allaya Vema in the Sivalilavilasam, was therefore the king of Jhada (Jhadesavana) and belonged to the Silavamsa'. The existence of the dynasty is known only from six or seven - records which registered gifts of its member in two holy places, one at Simhavhalam and the other at Srikuramam. It was the king of Jhadesvana or Nandapur who was defeated by Allada Reddi and his son, Vema Reddi. (9)"

We are of the opinion that Jhodia word has significance to Western Chalukyas and the word is also found in all those places where W. Chalukyas ruled but we did not found any Jaina literature speaking directly Jhodia and Jainas. So the issue is open and is left to the future research scholars to study and report.

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# JHODIA PORAJA OF KORAPUT

Jhodia Poraja is one of the ancient branch of tribes live in Nandapur, Koraput, Semiliguda, Dasmanthpur, Jeypore, Nawrangpore, Mathili, Kondakambaru and Kashipure region in Rayagada, Narayanapatna, Kundra and Kotpad, they are seen in small pockets.

The Jhodia Poroja of Girli areas, in Dasmanthpur call themselves Barang Poroja and don't like to be referred as Jhodia Porojas. There are some settlements of Barang Poroja north of Nandapur region and contiguous to Padua. Thurston and Rangachari (1909) (1) referred them as Barang Jhodia Porojas and have described few interesting notes on them. The word Barang some what appears in Eastern Ganga connection, thus our hypothesis is that Barang Poraja of Koraput are some how subject of Gangas in the past. In Chikiti of Ganjam the Barang name appears with E. Gangas. The Jhodia population in Narayanapatna, one time capital of Jeypore ruler family is dominate compared to other castes and claim to be Bodo Poraja and of Muduli family; so also the Jhodia Porajas of Nandapur region in Kechala and Perta villages. It gives the opinion that where Jhodias were in close



Jhodia Poraja Women

contact to ruling families identified themselves as principal or Bodo. The Narayanapatana group identify as non-beef eaters and prefer to be called Muduli.

There is another large concentration of Jhodia Porajas around Kashipure region of present Rayagada district.

However, both Ulaka (2) (1965) and Mohanty (3) (1990) have placed argument that accounting the economic status the Poraja are divided into two sections, as Bodo and Sano Poraja. The former group claims higher position in social ranking over the later. This is no more valid after this study repot. Jhodia villages do exist in plains of Jeypore. We know personally several of them are married in Jhodia community on the uphill of Kolab Dam and vice versa.

The Jhodia Poraja and Bodo Poraja closely resemble physically to each other. They are distinct from Austro-Asiatic people like Gadaba and Sabara. Strikingly they differ from neighburing Kondhs.

In some populations of Jhodia Poraja they have somewhat light skin complexion but generally they are dark skin complexion people. The population shows homogenous physical features.

They are medium in height. The face is long. The nose is broad but sharp at the tip. The men's chest is hairless. The beards and mustaches are like mongoloid pattern. The hair on the head is straight but curly types are also met. The women are very shy in nature but warm people to friends and relatives. Their guest hospitality is most admired. Jhodia women and girls dress typically with saris which extends upto knee, the nose ornaments are typical, and hair is kept tidy and a bun to left of neck is the normal style.

Mohanty *(loc.cit)* have recorded exogamous totemic septs (clans) such as Bagh (*Tiger)*, Kachhim (Totoise), Bokada (Goat), Netam (Dog), Gohi (Lizard), Pandki (Dove), Bedia, Moria, Sodria, Haikaria, Chemia and so on. They highly respect their respective totemic pecies and observe taboo.

The Jhodia Poroja has the following divisions in their society based on duties, which were allocated since ancient period when the tribe group started developing.

They are, Jani, Muduli, Bhalodi or Bhoie, Kirsani, Narangi; some claim, Karanjia, Bodo-Nayak, Nayak and Pujari

## Social Structure

The administrative structure of Jhodia sano Poraja village consists of :

Jani, Disari,Muduli, Gunia, Gurumaie,Bhata Nayaka and Chalan.



Jhodia Poraja men

Jani is the village head and village priest. It is a hereditary position. The eldest son of the Jani takes over the position when it is vacant. He is also the custodian of all articles for village based religious ceremonies. Janis are very responsible people and act patiently in a team. The team organisation is set up on common understanding arrived by the community. Muduli is another village chief. He is in charge of all affairs concerning village and community. He is the leader and the center to all villages' activities. The Muduli is also hereditary position.

Chalan is a person who acts in accordance with decision taken by Jani and Muduli and peruse the community, to follow or implement as the case may be. Disari is the chief diagnostic personnel who sound the ways to avert wrong to his village community. They work for such issues at individual's levels too. Other villages can utilise the services of Disari, if they desire. He predicts auspicious day, time and dates for village community celebrations and social functions to families.

Gunia is a sorcerer-cum-medicine person. He utters mantras to relive pains due to evil spirit on subjects, even work on the advice of Disari.

He tries to cure the illness by herbal medicine. But we have also seen the Disari doing such treatment. They even work on sick patients and trickily show them how they have removed bones, glasses etc, from the body of patients. They charge some amount as fees, rice, chicken and wine etc. to the patients.

Gurumaie is the women priest for village goddesses. She performs 'Bat Viva' an elaborate ceremony to get rid of evil spirits. The patient and his family reach to the out skirt of the village and wait at the junction of village roads. She does the marriage of the evil spirit of the patient or village with another, a good spirit, and thus orders them to leave the patient and make promise that they shall not disturb the village subject and allow peace to prevail. Gurumaie also take up small puja assignments in homes of the families. Gurumaie can be more than one in a village. They are important in Nandi Puja performance of Jhadia Porajas. Some Gurumaies have jolted hair and look fearful. People respect her but some kind of fear is seen. Many men do not like that their wives to be Gurumaie. We have seen in one Nandi, a Jhodia person beating his wife to refrain her joining the group of Gurumaie, but she continued to do so.

Bhata Nayak are appointed for a cluster of villages. The word 'Bhat' means cooked rice. The office of Bhata Nayak is only to induct those members of the community who were debarred by respective community and declared out casted. When a person is out casted it implies to all members of his or her family.

Out casting is due to marriage in another caste or tribe, beaten by Domb caste person, bitten by dogs, or injury by tiger, maggot wound on the body etc.

The Bhat Naik readmits the person into the tribe by performing purification rites. In addition to the cost of rites the outcaste has to contribute one pig, a goat, fowls, rice and some cash, which is spent for a village feast. All village people join and work together for the feast.

Moda dhangada: The word 'moda' means dead body. In Poraja villages there are hereditary position in families who perform certain last rites of members in community. They are four such members in each village.

They join together and remove the dead body from the house and later they do all that skills required to burn or otherwise bury the dead.

**Background and History behind Jhodia Porajas**

We are of the opinion that the Jhodia is one of the oldest cultures of Koraput and may have come through the time along with Sabaras. The other part of the history may have a linkage to Ikshvakus in Koraput and may have associated for long time with Western Chalukyas. The Western Chalukyas with whom the title insignia Jhodia must have traveled with history. It may have traversed through Jharkhand, Mayurbhanj, Keonjhar and Bastar settled in Trikalinga region of past. It must have also seen the good days with Eastern Chalukya and then went along with Nolambos and Western Gangas and some how settled peacefully for some period along with Eastern Gangas. It did not go well with Chodas and preferred the title Sano Poraja and until Kulottunga I regined. Along the historical settings of Jhodia Porajas, Jainism persistently remained and still glimpses of it continue after centuries. Good people as they are often referred timid for goodness, live and dance and sing the life and live peacefully; gentle civilized with plentiful of humanity with great poetry with them. They have enriched the name, civilisation, and Koraput.

# NANDI PUJA OF JHODIA PORAJA

There is a proverb running across Koraput which is :

Raja's Dashera, Gadaba's Gotar, Jhodia's Nandi and Mali's Bali; that means Jeypore Raja's celebrations of Dashera is famous so also the Jhodia Poraja's Nandi celebration is famous (Kornel, 1999) (4).

The Jhodia community or Sano Porajas of Koraput district collectively celebrate the Nandi Puja every third year. Some call it Nandi and some Landi puja. This is not celebrated in all villages but is performed by a nucleolus of villages, which converge in their alienage to one village otherwise called a munda village. Thus the munda village hosts the Nandi Puja.

Unifying all these different traditions one sees a clear linkage of these pujas and ceremonies with fertility and possible links to Jainism. We are of the opinion that the celebration is linked to the past Nandi Sangha.

Like in most customary ceremonies in this area, a pre-nandi celebration meeting is called at the munda village and all neighboring village officials are invited to a general meeting, which includes the neighboring non-Nandi-celebrating villages also. The village Ganda, who is an official messenger, informs the gathering meeting date, time and venue to the concerned people.

## Key stakeholders

### Jani Institution

Janis are highly respected people in the Poraja community. There is at least one Jani for each of the villages. The Jani family owns the responsibility for housing the Nandi devta as well as total celebration of Nandi puja in the village. The Nandi devta all along remains in the Jani's dwelling.

There can be two or three more Janis, who are elderly members related to chief Jani family. They are equally respected like the chief Jani and direct the celebration process along with main Jani.

### Tika dhangdi or Tika toki

The most important person in the Nandi celebration is a young girl, who is not adolescent. She is selected by all the elderly women and men in the village including the Janis and Gurumaie. The successful outcome of the celebration depends on her; thus the selection of such candidate is most crucial. She is called Tikatoki or Tika dhangdi. The proposed girl for Tika dhangdi should be approved unanimously. The total celebrations rotate around her. They are mild, sober in nature and well-mannered girls of the village. The word toki and dhangdi means young girls.

### Gurumaie

The Gurumaie is the second most important person in Nandi puja. In the said Nandi puja, Mukta Jani is an elderly woman, known as Gurumaie due to her heredity position. Two more Gurumaie, who are Rodma Jani and Chandrama Jani, assisted her. The Gurumaie position is to be out side the Jani family. Some of these Gurumaies have jolted hairs too. Girls born with jolted hair or acquire naturally become Gurumaie.

### Bat bairagi and Danda bairagi.

There are two more men, who join the Nandi puja on the last day. They are called 'Bat bairagi' and 'Danda bairagi'. The word 'bairagi' means those who have selflessly renounced the world. They accompany the last ritual procession of Nandi.

### Pre- Nandi Puja

The invitees are greeted at the entrance and are often taken to the house of the village Jani (Priest) in whose house the meeting is being organized. Women also attend the meeting in large numbers. The Jani and village elders discuss contributions from each family for the puja, which is based on the prospects of agriculture harvest. This celebration is one that is participated equally by people of different classes within the village and by women.

### Pre- Puja Preparations

Thursday marks the initiation of the puja through collection of inputs. The puja require a 'Changda', which is a vessel measuring about 18 to

20 inches in square made up a new bamboo flits. The changda has four corners. In each of the corners small, about 6 inches tall and thinner than pencil size four bamboo splints are fixed errect possition. This is to fix strings served with flowers of 'Simbi jhata' which is dolicus lab lab local spices.

The son-in-law of the Jani family who had observed a fast called 'upabasa' comes to the Nandi puja with the said changda. The pujari family offers donations of rice and money into the changda.

The Barik of the village, who is a person from the Scheduled Caste, contributes cotton strings to the Changda. This important gesture, that all are equal and equal participation is allowed in the village during the time of this ceremony. The strings are made into a small circular sitting place, which is placed over the head of the Tikadhangdi and Changda rests over it . This is called 'Mahaprabhu Bauni'.

The celebration is initiated by placing the changda on floor close to the wall of the fore room of the chief Jani.

A small earthen castor lamp is lit before the new changda, and a leaf plate called 'dona' containing small amount of rice is placed. This signifies the initiation of the Nandi puja.

The Gurumaies sing songs and praise the devtas (gods) of the region. They sing praises of their country, kings and deities. Each name uttered by them is written as finger tip impression on the wall with rice paste. The Gurumaie actively involves herself in this process. At the end of the citation, the red painted wall has fingertip prints scattered over in hundreds and looks like an abstract painting. This is a very interesting form of documentation which has till date enabled chronological maintenance all names of important religious place and deity names from Jeypore area.

A small amount of clean ragi grain is laid in the changda before being placed in the puja place, close to the newly painted wall. The Gurmaies sits on the left side of the changda and the Janis sit on the right in rows.

**Searching for the white ant queen**

In the evening of Thursday, a search party accompanied by the Jani, the Pujari and Gurumaie, along with musicians followed by villagers

start from the village in search of a white ant queen and seeks out a suitably active and live anthill. They also identify other alternatives of anthills incase their search in the hill is unsuccessful.

Once the prospective search is over, the party reaches the selected site, holding with the following items.

- A poultry egg
- One live chick
- Rice
- Ragi flour
- Ragi grain- Flowers

Puja is offered to the provisionally selected anthill. The landa, pendulum are rice and ragi beer is poured over the hill by the Jani. The selected anthill is tied around with a turmeric-dipped string. Then puja starts. A jantra as following is drawn over the floor close to the prospective anthill.

| Rice grains | Flowers |
|---|---|
| Sweet water | Open Box |

Rice flour is used to draw foursquare room on the floor (as above). In one chamber some rice grain is placed, next chamber flowers, in another a small leaf plate containing sweet water and one chamber is kept free, so that the devta after worship shall leave the place, through the open square. Outside the jantra, one egg is placed and over the egg a rice grain is kept. This is considered to be an auspicious sign.

Then the anthill is opened carefully and the white ants are allowed to escape. The operation lasts until the white ant queen is spotted. It is

generally of about 7 cms in length and 2 cms in width. Its body surface is covered with milky and fine membrane. Hundreds of newborn white ants come out of her body, regularly.

The white ant queen thus recovered is handled with due care and respect in such a manner that no injury of any kind is inflicted upon it. It is placed over a clean ragi grain plate before transporting it to the Jani's home. The spotting of the queen ant is a very auspicious sign for the entire village and symbolises a happy start of the festival. The jovial people, dance sing and proceed back to village to mark the start of the Nandi puja.

It is perceived that often the white ant queen is the center of Nandi puja. Possible linkages with this ant queen and prolificacy, abundant reproduction ability are apparent. The queen ant is a fertility symbol, and symbolises a tradition of fertility cult worship.

In case, the anthill does not yield the queen, the party starts exploring the other anthills. Until they get one in the evening.

**Devta Utrani**

On the day of the puja which is Friday evening all-important members of Nandi celebration assemble in the Jani's house along with other Janis, Gurumaie and others.

After the queen ant is brought to the home of the Jani, the Devta Utrane commences. Jani brings down a small earthen pot called Kundi , that was kept safely over a raised plateform inside his house since last Nandi puja.The kundi is emptied. The Jani brings out the three-headed turmeric rhizome and rice that was placed in the Kundi.

The Jani and Gurumaie examine the status of turmeric rhizome and the rice grains. If the rice grains are intact and if non-have broken; it is considered to be very auspicious. If the turmeric has sprouted in all three heads, it is considered inauspicious.

During the puja, a nua devta asan is also prepared; this means the preparation of asana (respected seat) for the devta (god).

A detail description of prepariing the new Kundi at the final Nandi ceremony is described in the last paragraph.

## Linga preparation and the return of the queen ant

The Jani and Gurumaie group immediately start preparing, a white ant queen replica back at home. It is called Linga. This is made up of clay and look like an ant queen in shape and size. The body is then painted with paste made up of rice flour and turmeric. A small chain made up of brass is tied at the center of the body and a 'U shaped' thin iron pin called 'Dema' is inserted at the anterior end of the Linga.

Early in the morning, next day the white ant queen is brought back to its anthill and is carefully placed back in its place. Here, a small test is conducted to assess whether the freed queen is in good health or not. A small newly hatched chick is placed into the hole of the anthill and then the face of the hole in closed with anthill soil such that the chick does not escape, but can breathe. Next day morning, the Pujari comes to the site to examine the chick. If the chick is alive it is very happy news for all.

## Embellishment, Decorations and Processions to welcome the Nandi devta

Next day morning, the Tika Dhangdi girl is dressed with a white sari which is symbolic of beauty and innocence and of purity, it is a typical Jhodia Poroja sari tied up to knee. The Jani and all other Pujaris in the worship arena are all dressed in white. Tika Dhangdi is tied with a pair of 'Japi' at ankles. The Japi are anklets with tiny bells. Then follows the 'Godapani', where the group consisting of all members of Puja team Jani and Gurumaies start visiting each house of the village one after the other systematically (This includes visiting the homes of the scheduled caste also). The Tika Dhandi is lured by the Janis to dance. Everyone treats her with love and affection .She holds in her hand the changda with linga, turmeric rice and ragi.

The changda is decorated with tiny flowers of sembi woven around little bamboo stints. The Tika Dhandi bends at about 45 degree and tries to cover the 'linga' from being directly exposed to sun by shading it with her body. She is the main actor and all the women of different houses come out to welcome her to visit them. They wash the feet of the Tika Dhangdi and request her to get into their small huts. When she enters the house, all the others follow her inside. They shower sargi dhupa over hot coal and thus prepare dhupa smoke for the deity. The family offers some coins as 'dakhina' or gift in lieu to their visit.

They all sit down and take few sips of rice beer and proceed to the next house. The same process continues, before reaching back to Jani's house called 'Nandighar'. During the procession, musicians accompany the procession while the Janis sing songs in praise of the Nandi and the Tika Dhangadi dances in merry.

During the procession, the Gurumaies dance in-groups holding each other. They go into trance sometimes and are assigned. The Janis and Gurumaie get drunk at the end of the evening, as they have to oblige every village family with a sip of beer.

This celebration day is called "Bodanandi'. The night on the same day is called "Nandi or Landi Nachibaie'.

**Nandi Night and Festivities**

As the night descends, men, women and children from different villages come and join the Nandi celebrations at the munda village. All are dressed with new clothes and hair typically dressed in traditional Poroja style, flowers stacked on it and women exhibiting their best ornaments. They are all happy smiling laughing greeting relatives and friends. The women form small groups of different villages and dance the famous Poroja dhemsa. The dance is performed with locked hands at back of each other and the women rythimically move sideways and forward in a chain. The youthful dance is most charming. This changes the atmosphere, and motivates young men to start dancing with women.

The dancing party continues late into the night with adequate supply of Pendum drinks. This joy of being one, dancing as one with happiness and the opportunity to meet with relatives and friends, enjoy food and drinks together is much cherished.

We often consider the poor to be living a life within boundaries of uncertainty and constraints but such experiences makes us indeed wonder how these people throw aside the boundaries of poverty and liberated themselves to live life at their own terms. To be poor does not limit these people to live a life of joy and of their own choice !

**The Basi Nandi**

The day next to Nandi dance is called Basi Nandi. This is a Sunday. Today the Toki or Nandi Tika dhangdi is dressed in a coloured sari so

also the Jani party. The Changda is freshly decorated again. The second round of village households visits commences in the morning.

On this day, the young village women join the nandi party and dance around. The Tika Dhangdi visits each household as like yesterday, but the procession is terminated a few hours before noon. The musicians from the village and guest musicians continue playing music. They play the 'dhampa' (drum).

The Tika Dhangdi and the Jani along with his party return back before noon. The Jani family opens up all its rice-beer pots to the guests who have come from far and wide. People freely drink and simultaneously eat lunch made of rice. They now prepare to perform the final puja of Nandi.

A young boy holds the malichedeka, which is a local mechanical "monkey doll dancing device" made up of bamboo at one end and a monkey doll attached on the other. There is one small hollow bamboo tube, through which a piston made up of bamboo passes through and appears in one end. The opening end holds a 'chodoie' means bird. It is made out of colocynth tuber. The device in work pushes the chodoie or Malichedeka, which appears as if a monkey is pushing its external genitalia back and front. The Malichedeka moves with the crowd.

**The final Nandi rituals**

The Janis and Gurumaie again adorn white clothes and assemble at the Janis house. The changda is placed over the head of the Tika Dhangdi.

There are two more actors called Bat Bairagi and Dand Bairagi.The Bat Bairagi holds one chenga lau or bottle gourd called Golakatututuma and one stick called Bijubal dang. Dand Bairagi holds two dogs, tied to ropes called Koili Kukuur and Bijil Kukur. It is the only tribe who respects dogs through a religious ceremony in Koraput.

The Janis and Gurumaie sit in a festive bazaar called 'Bazar Basiba'. A small cot size temporary pendal (cover) with four bamboo poles at each of the four corners is setup. The top of the pandal is tied with a big piece of cloth to provide enough shade. A bamboo mat is laid on the floor of the pendal where the ceremonial bazaar starts. Small

heaps of salt, dry fish, chili and onion are placed for sale. Jains and Gusmai bargain and argue on sale price. On the other side, the visitors dance with musicians in the bazaar. Friends and visiting relatives continue dancing. The day is well enjoyed till evening and then gradually the visitors leave for their own village.

The next day, on Monday between 5 pm and 6 pm evening the Jani group go for a finding mission of a 'Kakdabilo', which is a small burrow of crabs. The linga is placed into the burrow, with offerings. The Jani returns to his home and carries clean water of the stream where the linga was placed. They now clean the floor of 'Mohaprabhu at home with the collected water from this stream and this practice is called chhoda or 'chhoda maribaie'.

They bring a new small earthen pot, one healthy 'turmeric rhizome', with three visible buds called heads and few rice grains. A small amount of locally prepared castor oil is also made available. The new pot Kundi is placed over a small heap of ragi rice. The selected turmeric piece along with rice is placed into it, separately. The head of the Kundi is firmly closed with the lid as well castor oil is placed over it, such that the vessel is air-tight.

The Kundi pot is placed back inside the Janis living room over a raised platfrom.It is to stay safe under the custody of Jani untill next Nandi puja. This marks the end of Nandi.

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## Nandi Puja Celebration by Jhodia Porajas



Janis and Gurumaie team in Nandipuja room enchant the names of deities and religious places of Jeypore and annot the wall infront with finger tips dipped in rice paste. Nandi celebration is initiated.



Nandi Changada with ragi grains, an earthen lamp, flowers of lab lab, a separate leaf plate containing rice is placed at Nandipuja room



Prinicipal Jani holding 'live white ant queen'



Two newly made 'lingas'(replica of white ant queen)
with 'dema' attached in Nandi changda



Second day procession, Tika Dhangdi dressed in white and holding Nandi Changda



Tika Dhangdi with Nandi Changda (protecting from sun) and team on village house round, second day



Worship session (initiation of Nandi) by Jani and Gurumaie team inside Nandi puja house of Principal Jani-First day evening



Celebration of Nandi puja - Dhemsa dance of Jhodia porajas on first day night



An elderly lady kissing the Tika Dhangdi with love and affection to visit and bless her family



Badanandi 'Nandi Nachibaie' : Jhodia women performing Dhemsa group dance -- final day celebration.



Basi Nandi celebrations on the street



Final day afternoon : All Nandi celebration functionaries along with 'Bat Bairagi' and 'Dand Bairagi' leaving to perform 'Bazar basiba', the ceremonial Bazar



Bat Bairagi with 'Golakatututuma' and Bijubal dang
in the final day afternoon



Basi Nandi Bazar roaring with dance and music.

# DIDAYI

The Didyai,  Didayi or Dur Poraja, is a primitive tribe who live on hills in undivided Koraput district, the plateau is a continuation of Bondo hill.Elwin (1950) described Didayi as a 'wild tribe' (1) and Haimendorf (1945) had described them as "the stratum of primitive semi-normadic shifting cultivators.(2)" Chowdhury (1990) (3)and Mohapatra (1963) (4) gave brief account of Didayi.

There are in total 37 villages where Didayi tribe live, of which about ten villages are located on hills and rest are on both side of down hills. Approach to the villages on top hills is extremely difficult as the 4,000 plateau stands. The only easily accessible village is Orangi lying at a distance of 10 kms. east of Kudumulugumma located on the main road from Jeypore to Balimela. One has to climb from Orangi, Kondakamberu range of the Eastern Ghat mountains to reach the hill villages. A steep descent path from the plateau makes to reach the Didayi villages on plain as well as the Kondhs villages on both the banks of river Machhukund amid dense forests.



Didayi women in traditional dress and ornaments

Didayi has exogamous segments, which may be equated with moiety, each, containing totemic group called Gta. One moiety namely, Mkhoo (Tiger) is composed of one totemic group and other have four totemic groups viz. Mala (cobra), Goe (bear), Musali (crocodile) and Gei (tortoise).

Mohapatra (1963) wrote, "The Didayi system is based on two distinct exogamous clans known as Ghia and Nta. Ghia Sig, Gudia, Majhi, Muduli, Surma and Sisa constitutes the Ghia clan and Nta, Mleh, Gushuwa, Golpeda, Patasi and Kswa constitute the Nta clan. The groups of each clan are exogamous and can have marriage relations only with any of the groups of the next clan. The clans have their respective totems. Malabu-Bais or 'Nag' Nku-Bais or tiger is the totem of Ghia clan." (5)

The Didyai men are compatively tall, thinly built but are muscular. The women are equally tall with sharp, pointed nose and thin lips. The face is long, curled hair in all most all eases. Most elderly men have wrinkle; over facial skin. The skin complexion is both dark to light.

The tribe is well known for their wiseness, patience and have continued living under the wilderness of Bondo tribesmen. Equally they show courage and act swiftly in combating Bondo wild behaviour and outrage. Murder rate among Didayi is comparatively higher than neighbour plain land tribes but lower than Bondo tribe. (6)

## Didayi origin and folk stories

The Didayi folk study on the origin speaks of the tribe, 'the first Didayi boy was alone in the world wandering between Andrahal and Patroputtu. The Bondos caught him.' The other folk story says,' in olden days, when the Didayis were first living in Godabari there was no gourds and no grains, which signifies their past relationship to Godabari.' (7)

## Matsya dynasty of Oddadi and Didayi

Political condition in South Kalinga at the end of the 12th Century was changing fast.

The Ganga emperors in this period were-Anantavarman Chodaganga till A.D.1148, his son Kamarnava (A.D. 1148-1158), his brother Raghava (A.D. 1156-1170) and Rajaraja II, the third son of

Anantavarman (A.D. 1170-1190) his younger brother Anangabhima II or Aniyankabhima (A.D. 1190-1198) and Rajaraja III (A.D. 1198-1212). It said, "With the accession of Rajaraja III a new era began in Orissan history (8)." The rulers between Anantavarman and Rajaraja III were not powerful. Consequently the political atmosphere became conducive for the rise of new dynasties."

A new dynasty of Matsya of Oddadi started appearing. It is seen from the inscriptions. The main sources for the history of Matsya was from Madras Museum (9). They were all stone records except the Dibbida copper plate grant. Some additional but important details have come from references in the records of the Pallavas of Virakuta, Gangas of Janturnadu and the Reddis.

The Mythical ancestry of the Matsyas is as follows,

It is opined that the first rule of Matsya line ruled at the place Matsyakhuna now known as Machkunda in the vicinity of modern Kompagude (Kuphgudu) of former Jeypore estate.

Satyamartanda, a long line of Matsya rulers ruled over Oddadi. A Matsya family is mentioned in the Chipurupalle plates (10) of Vishnuvardhana ( (A.D.632) of the Eastern Chalukyas. Atavi Durjaya of this family was the executor of the grant of Kalvaganda in Dimilishaya in Sarvasiddhi Taluq to two Brahmans. Chipurupalle is in Vizagapatnam district. Probably Atavi Durjaya was one of the successors of Satyamartanda, and served Vishnuvardhana or else he belonged to a collateral line of the Matsya.

The names Matsya kings Bhima, Vallabha, Yuddhamalla, Ganga, and Kokkila of kings seem to suggest their allegiance to the Eastern Chalukyas, but the name of other kings - Ganga etc. and the location of the kingdom perhaps show that the Matsyas must have ruled Oddadi as feudatories of the Gangas of Kalinga. We may note here, that the Kadambas in Kalinga (11) landlords of Panchavishaya alias Panchapatravishaya had also Matsya lanchana. Whether the Matsyas are related to them is not known.

**The Matsyas of Oddadi A.D. 1200-1470**

An important dynasty in South Kalinga, the Matsyas ruled over the Matyadesa i.e. Oddadivishaya with capital at Oddadi, 16 miles from

Anakapalle in Vizagapatnam district for a period of two and half centuries from about A.D. 1200 to 1470 as said above. Their ancestry goes back to the 5th century A.D. The Matsyas had their own crest seal and coinage and two Matsyas i.e. double fish was their emblem. They may have had some connection with the Pandyas whose emblem was also fish.(12). The Matsya kings were great warriors and had important military successes to their credit. They contracted alliance of marriage with the Pallavas of Virakuta, the Gangas of Jantarnadu etc. Occasionally, the Matsya expeditions reached Draksharama. The relation of Matsyas of Oddadi and Didayi tribe is derived on the basis of location, Machkund. It will require further work to confirm the fact.

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# PENGO PORAJA

The Pengo are also known as Pengo or Vengo, Hengo and Pengua Porja. They are well distributed along Indravati. To be specific, the Pengo tract comprise the south-western portion of Kashipur P.S. which extend towards the adjacent district of Kalahandi, as well as covers the neighbouring P.S. of Tentulikunti, Dasmantpur and Bhairabasingpur. The Pengo habitat here is too remote and more or less hilly. The other areas of Pengo are the plain area in Borigumma, Nabarangpur and Papadahandi extending to some extent towards adjacent P.S. of Dabugam, Kodinga and Kotpad. Some Pengo speaking people live in contagious district of Bastar in Chhattisgarh near Jatgiri etc. According to S. Bhattacharji (1964) (1) the Pengo forms linguistically a distinct group, quite separate from Kondh groups of the neighbour. It is a



Pengo Poraja couple

separate Dravidian family language and distinct from various Gondi speaking people. The Pengos no longer speak their mother tongue (Thusa, 1977) (2). But we have seen that the older generations continue to speak their original mother tongue.

The Pengo are classified into patrilineal and patrilocal social groupings. Some of the clans are named from village of origin, even to the birds. The Khodinga clan believed to have been derived from one-eyed man.

Few Pengo villages are known to be in Padua-Nandapur region also.

The tribe was first reported by Thurston and Rangachari (1909) (3) and divided into two, those who eat the flesh of buffalo and those who do not.

Thusu (1977) gave a detailed study report on phrateries and clans of Pengo. According to him there are 9 phrateries and about 75 clans. They are

- Nang bonsh or Cobra
- Tiger phratry locally called Burke, and sub-groups is based on different kinds of tigers
- Tortoise phratry locally called Jeeria or Kacheem bonsh
- Dog phratry or Nekur bonsh
- Goat phratry or Bokra bonsh
- Fox or Kolia bonsh
- Monkey or Makund bonsh
- Wild pig or Baria bonsh

The Pengo are medium height thinly built dark complex people and mostly have curly hair, which confirm to Dravidian features. They are slow to mix up but on the whole are friendly people. The widow marriage is allowed.

The Pengo village is headed by Naiks, who may be Pengo Jani; followed by Pujari (s) and Naria the village Gouda.

**Jani**

The Pengo are also known as 'Jani' in many areas. Thusa wrote; "the term Jani, of course, is popularly taken for a priest even among the non-Pengo groups of Orissa. But, while in the village of Kongu Majhiguda all the Pengo living in the village is referred as the Jani, in

Bhinujiguda/NarSingpur village(s) they call themselves, and are known to others, by such distinct terms as the Jani as well as Muddali. According to the Pengo informants of the latter villages, the Jani (as elsewhere) act as the priests of the shrines, while the Muddali are entrusted with the cooking of meals etc. on public ceremonies, festivals etc. In their words the Jani are the Pujari log while Muddali are the Randhari log. Furthermore, the Muddali are said to be the 'elder' (Bodo) brothers, while the Jani are regarded as 'younger' (san) ones". He further said that the sacred office of the Jani/Pujari are continuing to function as of old, being hereditary in nature, while the secular office of the Muddali is given a scant regard in their day-today life."

The Pengo tract comprises of rugged hills and in plains on level land. The settlement of Pengo villages are usually developed on open valley, bottom surrounded by a number of hillocks. The hillocks serve the podu cultivation land.

## Pengo History

Pengo history is related to Vengi, Eastern Chalukyas and Chalukya-Chodas and there after their allies and vassals like Nagavamsis and others. Eastern Chalukya presence in Koraput and Bastar is known from inscriptions. Subsequent Chola invasion on Chakrakote by Virarajendra along with his nephew Rajendra definitely brings up that Rajendra as prince ruled Purvadesa and may have established his subjects from Vengi who were later known as Pengo Poraja which is well illustrate from the following writings.

Nilakantha Sastry wrote, "At the time of his father's death and the forcible seizure of the Vengi throne by Vijaditya mentioned in the Ryali plates, Kulottunga, or Rajendra, as he was then known, must have been a youth in his teens. For considering he lived on to have a long rule of fifty years from A.D. 1070, it is hardly likely that about A.D. 1062 he was more than twenty years of age. His earliest Tamil inscriptions record certain facts that seem to indicate how Rajendra engaged himself when he was thus kept out of his inheritance. If this view is correct, we must conclude that Rajendra spent the best part of the period A.D. 1063-70 in the region of the modern Bastar state, and possibly even carved out for himself a small dominion beyond it in the Purvadesa, even if he did not gain complete control over the

Chakrakuta state and annex parts of the Purvadesa to it, as his inscriptions imply." (4)

Triumukkudal inscription implies an important fact that the Vengi region was under the hold of the Chalukyas of Kalyani and the Vengi ruler Vijaditya VII was under subordinate position to Western Chalukyas.

Tirumukkudal record, Virarajendra corresponding to 1069 A.D., further describes the advances of the Chola army close to the city of Vijayawada, which caused the armies of the enemies to drink the water of the Godavari. On the banks of Krishna, in a decisive battle Virarajendra inflicted a crushing defeat on the Western Chalukya (5).

After this the Chola army and Virarajendra marched across Kalinga upto Mahandragiri Mountain and then beyond to Chakrokottam (or Chakrakutan). Virarajendra then bestowed free Vengi on Vijayditya (6).

As per literary work Vikramanakadeva Charita of Bilahan; Vengi and Chakrakotetam were conquered by Vikramaditya VI, during the time his father Somesvara I was ruling. The Chola Virarajendra and Kulottunga I marched into Chakrakutam region and defeated Vikramditya VI. Hereafter Virarajendra gave his daughter to Vikramaditya VI and new relationship with the two major dynasties established. (7).This history is around Chakrakote.

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# BALI OF DESIALOAK

## Bali Celebration

Bali festival literally means a 'sand-bringing' ritual.The Bali in Koraput District , is celebrated once in three years by all most all the tribes joined by all communities in the village. The duration of the celebration is nine days and is performed in summer. The Bhattra tribe celebrates Bali for up to three months once every 12 years during the summer months of February to May when there is little farm work to do. Bali brings together small group of homogenous villages located close to each other to converge celebrations in a 'munda' (head) village from which families had bifurcated to establish new villages.

The continuation of this ancient celebration is followed by various groups of tribes in Koraput district of Orissa especially belonging to Jeypore, Nobrangpur, Rayagada and Koraput sub-division. The key communities involved in this ritual include Pengo Porajas, Bodo Porajas, Perenga Porajas, Bhumias, Bhattaras, Dongria Kondh, Jatapu Dora, Desia Kondh, Konda Poraja, Ollar Gadaba, Bhoie Gadabas and others.

Hosting a Bali ritual is a costly affair and involves the participation of a whole village, both men and women. The cost of the ritual is funded by a levy imposed on all members of the village according to land holding of the family.

The theme of Bali is to ask blessings for bumper agricultural harvest and peace to its subjects. More so it is also a fertility related celebration.

It is interesting to note that women are often the principal participants who sing different epics in Bali puja. The singers perform in teams of three. The senior singer is called Pat Gurumaie and her assistants are called Cheli Gurumaie.

The Bali celebration has its roots in social order and has clear sociological linkages to community convergence and joint planning.

Some of the processes attached to Bali can be described under the following heads.

- Institution of dialogue between Bali partners/villages, implementing village level act is to fix the day for Bali celebration. This includes plan for collection of fund and input and issue of invitations to important implementing actors.
- Pre-preparation of bail: infrastructure, including collection of sacred sand or 'Bali' and preparation of seeds.
- Initiation of seedling in Bali-kudia; and nursing luxuriant growth with ceremonies and watering. This takes the bulk period.
- Final Bali on 9th day at Balibhatta or ground followed by closing ceremonies.
- Installation of Bhima pillar, where required before Bali celebration.

Bali was studied in detail in Tumurula village of Papadahandi in Nobrangpur. The village Jhituguda and Tumurala are the 'Bali' partners and one in Bali mutha. In the Nobrangpur context, the major Bali celebrating tribe was 'Pengo'.

Generally Bali is celebrated during the Chaitra month for nine days. It starts on any Tuesday. There are many persons in the organisation and implementation of Bali and they are.

### Jani

It is a hereditary post held by a highly respected person from the Jani group. A Pujari is the synonym of a priest among Hindu, so Janis prefers to be called Pujari. The Pujari behaves very responsibly, as the welfare of the village rests on him. The community respects his skills. The eldest son of the Jani replaces his father and takes over his duties and responsibilities. Thus the son gets to know the traditional steps in the puja and the mantras his father utters.

### Pujarini

The wife of the Jani is called Pujarini. She gets the title because of her marriage to official hereditary Jani or Pujari of the village. The Pujarini is very knowledgeable of the 'bali' ceremony and the steps therein. The Gurumaie and Pujarani have a major say in Bali

celebrations. The Pujarini so also other assistants in the Puja who are knowledgeable in the tradition assist systematically.

It is of significance to record here the observations of Thusu (I) who wrote, "Our informants of the Pujariguda village, stated that their Sirah (called in Pengo, Takad) is a Bhatra, residing in Sirsaguda village. Yet another functionary participating in Bali Jatra is commonly called Gurumaie, but to the Pengo, it is known as Adnat". We are of the opinion that this is Jaina Adinatha, of the past. It is still carried forward by Pengo culture.

**Sirha**

Sirha is hereditary position in village there can be more than one Sirha. Villagers elect those who go into 'trance' to perform the 'Sirha' service. A village can have one or more Sirhas; some villages have been known to have even four Sirhas. Some Sirha may have bun of jolted hair on the scalp. They are highly respected especially the elderly Sirhas. Sirha is a very responsible position in the society. He predicts auspicious time, treats diseases, diagnose diseases and prognosis based on his spiritual knowledge. They predict the type of evil spirit and remedies like offering of certain articles, chicken etc. to neutralise bad effects. Sirha has a metal box in which he has his specific Sirha dress, necklaces, mirror, comb, sindura and a head dress. These boxes sometimes contain antiques like old coins etc.

**Phul Bali dhangdis**

Bali has two Phul bali dhangdi who are traditionally unmarried adolescent girls and are selected based on a criteria of soberness and acceptance by all.

**Membor**

It is a new designation derived from Indian democracy, the members. He is elected on his personal ability as a good financial and administrative manager. He should be honest and trust worthy to all village members. Seven to eight assistants help him to implement the Bali celebration.

**Gurumaie**

Gurumaie is an elderly woman who may be married. They are feared and respected for their stature. The understanding and respect to

each other is vital for both Gurumaie and Pujarini in order to complete the puja successfully. Thus it is a disciplined teamwork. The Gurumaie also has the other side of family responsibility and thus the acceptance of the husband and family members to give freedom to Gurumaie to perform the function in another village is necessary.

## Puja inputs

The elaborate puja requires high inputs and collections are made for the same before Bali. This task is performed by the Membor and his assistants. The inputs necessary for Bali are as following:

A chapa (mat made from bamboo), Kula (winnower), one large handi (earthen pot) and two small handis; about two hundred changdi (small bamboo pockets) are collected for Bali Kudia.

Aditionally agriculture equipments such as a Langal (plough), Juadi (a wooden plank over the necks of a pair of bullock), one Kapara (leveler), a Tangia (an axe), a Sabala (crowbar) and a Kodki (spade) as miniatures, made up of sambili tree wood are collected.

They also prepare a Guli (bamboo box), Kharada, one Nali (gun) and a bow with arrow called dhanu -sara made up of sambili wood for the celebration.

A pair of tall walking poles with foot rest called jantara is also collected for the ceremony.

A hanging swimmer (doli) another doli with bello thorns prepared from Sambili wood is placed before the Bali Kudia.

## Bali or Sand

The sand from near by river is the most vital component. The sand in local language is called 'bali', and has the greatest significance to the total celebration. The sand thus collected is shieved by girls to prepare seed bed inside Balikudia.

Bamboo and Sambili are two plants which are used to prepare the Bali puja articles.

Process in Bali celebration can be classified in the following steps:

## Bali-zean

The village going to celebrate 'balijatra', as per their tradition calls a general meeting. The Ganda of the village goes to every household

and invites the members for the meeting irrespective of their caste/ class. Information to partner Bali villages is given simultaneously.

Selection and establishment of 'Bhima and Bhimin Khamba', where need arises. This entails the installation of two pillars in a sacred grove on the outskirts of the village.

Other pre-bali preparations constitute selection and agreement with Gurumaie, collection of inputs as per tradition and preparation of all puja places.

Bali has following steps of celebrations:

- Subha Bali followed by households
- Bihan bhajiba
- Balibuna
- Bali gaja germination initiation and praising
- Doli din is 8th day.
- Bali sesadina (9th day celebration).
- Basi Bali the day after final Bali

**Balikudia**

Every Bali celebrating village has a small house called Balikudia. It is centrally located and has good space infront of it where the 'Bhima Wooden Pillar' stands.

Preparing Balikudia ceremony includes performance of many agricultural activities wherein men show their skills in marksman ship and other village activities.

All activities related to Bali is carried out in Balikudia. The room of the Balikudia is filled with bali, and over it the seedling pockets are laid in line. The Gurumaie and her team remain incharge to fix the pots and fill it with water as per tradition.

**Doli din Bali**

It is performed on the 8th day where in the Sirha goes into a trance dance before the 9th morning of Bali celebrations.

**Bihanbhajiba**

It is celebrated on second day. All households assemble at the balikudia and carry small quantity of seeds from the proposed seed to be used in the coming cultivation season. The seeds may be rice, ragi, jowar, jhatta, semi, maize (jana), pumpkin etc.

The seeds from different families are collected in a new chhapa (mat). Five feet long white cloth is spread, over which the mixed seeds offered by all households are placed. The Pujarini and Gurumaie hold the cloth on both ends and the seeds are swayed to and fro. This is called bihan bhajiba.

The Pujarini and Gurumaie sow the seeds over sand beds as well as on the sand filled changdi which are bamboo flint netted small seed bags. The household sow some seeds at home on the asana. Asana literally means sacred seat.

**Fixing of 'Bardaieni' inside the balikudia**

This ceremony entails placing a newly germinating mango plant along with its roots and kernel and covering it with sand, at the centre of the room. The tip of the mango sapling is tied with a string to the roof.

The Pujarini ties a white thread to the head of the newly sprouting mango plant and then to the roof of the room. It is called 'bardaieni' or bagdaieni'.

**Gadiahandi**

There are two large new earthen pots, which are placed inside balikudia, are called Gadiahandi or Dhanhandi. The families pay their daily visits to the balikudia and offer small quantity of rice to these two pots. When the pots get filled to the neck, a chicken egg is placed on top of it and the head is secured with a white cloth lightly tied. At the end of the festival, the Gadiahandi is an exclusive gift to Gurumaie.

**Panihandi**

The three small earthen pots are Panihandi, of which two belongs to Bali dhangdis and one to Pujarini. The pots are filled with turmeric mix water. They sprinkle water over the balichangudis to hasten germination of seeds and maintenance of growth until the end of puja.

This is a very vital act in the puja.

**Bhujamana**

This is the day of negotiations and consultations. The Pujarini draws lines of jantra on the floor and rice flour; flowers, dhupa, dipa is offered with sindura during the puja.

The Gurumaie and Pujarini sit-down inside the balikudia and sing songs of praises in order to please the deities to bless them for a bumper harvest. Turmeric-water is sprinkled regularly and the 'tamak (a metal alloy instrument)' is played. As the songs of Gurumaie and Pujarini continue, they go into a trance have dialogues with spiritual leaders. This is called Bhujabana or negotiations through consultations to shower upon the Bali success.

Other people initiate prayers to receive blessings by uttering the name of Bamani, Maligudi, Thakurani, Kodiagudi, Dharni, Bamandi, Jogi and Jogini and Baidani to make the success of the ceremony that can lead to full germination and growth of all their seeds both in the balikudia and at their homes.

It is belived that rituals and activities followed in the balikudia thus enhance the growth of the plants. This in turn is an indicator for future bumper agriculture harvest to the villagers. The rituals continue unto 7th day by when the seeds have germinated and growing well.

The families' pay daily visits to the balikudia and gift small amount of rice placed in sargi leaf plates called Dona. They also place few coins as offerings. The people remain very vigilant and careful to pay respect to the deities during this period and even refrain from perusing any livelihood activity like agriculture.

The dance for communion with the spiritual guides continues from day three to day nine between 7 am to 10 am and again from 5 pm to 7 pm wherein the Pujarini, Jani, Gurumaie, Bali Dhangdi and Sirha dance.

The mahuria musician group with dibdibi, drum and mahuria pipe sits down close to the balikudia and play music. The official pujaris and group come out, continue dancing till night and some of them go into trance.

**Upabasa**

Upabasa or Upas means a day without arna. Food is called arna.

There are four such upabasa days in the 9- day Bali celebration, they fall on Subhabali, Balibuna, Dolidina, and Balijibadina days.

On the eve of the 9th day, a group of men assembled before balikudia. They have come prepared with minature agricultural implements that is routeinly used. The equipments are crafted out of siadi and simbli wood. They then place them all along the side of Bhima Pillar.

The ceremony begins with the offer of a sheep, who has agreed to eat the 'tikka rice' offered by the priest. This is performed at the feet of Bhima pillar, in order to satisfy evils and facilitate smooth functioning of the Bali puja. A man and two young ladies perform agriculture operation with the little mplements, in a small patch of field.

**Dolidin**

The 8th day of Bali puja is Dolidin. These are two dolis ( swings), one has thorny bed, which is made up of Bello tree's sharp thorns, and the other is non-thorny. The officials of the puja observe upabasa. The Sirha and 'Siradhara toki', which means girls in trance, sit and swim on the doli. This continues with assistance from other women also Sirha and Pujarini. The music is at its peak. The Bali-dhangdis also do the 'kastadoli' swinging on the thorny doli.

On the final day of Bali celebrations, people from all around the villages, daughters married in other villages, relatives, other village friends both invitees and uninvited come down to the munda village wearing clean and colourful new dresses and participate in the closing day ceremonies. The event is celebrated with the following events.

(i) Lathi bringing

ii) Gadi bringing

iii) Mundura bringing

iv) offerings to Bhima before departing to balibhatta from balikudia.

v) Balibazar at balibhta.

vi) Final celebration to close Bali and final departure of Gurumaie and Sirhas.

Proceeding to balibhatta in procession consists of the following elements

a) Women carrying germinated seed changdis over head load, may be fifty to sixty number
b) Lathis
c) Gadi
d) Mundura
e) Pujarini carrying winnower, Phuldhangdi Gurumaie carried over shoulders to balibhatta.

**'Lathi' bringing**

The 'lathis' are long bamboo poles which are ceremonially selected to host flag. The lathi in many occasions has also been known to signifying a symbol for a village or a deity. The 'lathis' from different villages join the celebration and is held by skillful men and village youth who are accompanied by women, children and village musicians. Menfolk hold the bamboo 'lathis'; straight tied firmly around the waist with a flag tied over the end. These flags are symbolic. The men walk straight to the bali-kudia site and tie down their 'lathis' near the Bhima.

**Gadi bringing**

The Sirhas from the neighboring villages appear at the Balikudia Bhima scene sitting on specially carved chairs called Gadis which are carried by four able body men. The entry of Sirhas is marked with great respect. Music continues from all sides.

The Gurumaie sits on the thorn table doli supported over by two long poles placed . Thus she is carried by four strong men on their shoulders. She has tied one towel around her head, another crossing the shoulder and tied under the opposite arm, the other around the waist and the last one tied around the buttocks seat. She is assisted by men around and held on so that she is prevented from falling down due to terrance. The procession slowly passes through main streets of the village. The families come and offer coconut and dhupa to the Bali procession. The procession then finally reaches, the Bali bhatta accompanied by musicians.

## Mundura bringing

This is no ordinary Gadi, but one that has three sharp iron nails, standing erect on the seat. The Sirha sits over it and it is believed that no bleeding occurs. On the last day of Bali celebration the Mundura is placed inside the balikudia.

Soon after arrival, the Sirhas get dressed donning their special traditional dress and wear age-old silver coin necklaces around their necks.

A great amount of activity continues with music reacing its crescendo the Sirhas perform the 'terrance' dance so also the Sirha dhara toki . This continues till the Sirhas show signs of acute fatigue. The Pujarini and Gurumaie join the terrance mob. Each woman holds on her head one changudi with germinated seeds and accompanies the terrance dance. Simultaneously, the Pujarini holds the winnower, and the balidhangdi holds the bardachi.

The procession to balibhatta from balikudia is lead by lathi groups, followed by Sirhas and then a large group of women holding germinated changudis. In front of all these people are two young strong men who hold a strong pole, from both ends. The pole at its mid point is tied with a coloured cloth and a metal chain joins both poles. These two people stay in front of the procession and press each other with their might and continue defending and pushing each other. Care is taken that their act does not hurt anyone.

Once the Bali procession reaches Balibhattakudia, the Bali changdi are all laid down at the Ballibhatta Thakurani. There is again, puja is offered with dhupa and dipa. The Thengua Bhima is annoted with turmeric oil, sindura, and flowers. Dhupa is given and new white clothes are warped round it. The rituals continue with Pujarini, Sirha and the team.

The dance groups along with music continue dancing throughout night, before the Thengua Bhima. At about 4 am the 'lathis' and 'gadis' return back from the balibhatta. People also slowly start dispersing.

## Balibhatta

It is a large field approximately the size of a football ground, and is located in the out skirt of the village. The Mahuli Thakurani is housed in a small house in this field. Next to the house stands, a saragi wooden pole called 'Thengua Bhima'.

## Balibazar

A large crowd is drawn to the bhatta on the final day of Bali. Men, women and children from all over joyfully join the celebrations and there is total participation of all caste and tribes here equally. Temporary shops are erected and a street stalls flourish. People are dressed in different fancy dresses and parade around with music. Happy crowds all over are enjoying the celebration. This is a moment of social integration and extreme happiness for all the villagers.

## Bali basidin

The tenth day of Bali celebrations is symbolic of finality to all the events associated with the bali celebration. The Sirhas are gifted with bottles of spirit, chicken and cash, the Gurumaie visits every household in the bali village with Dhanhandi pot on her head and receives donations from the households.

Before the event, the two Dhanhandis are brought out of the balikudia and the Jani lay them in his lap. The Gurumaie dance and stands over the Dhanhandis. After the dance, the 'dhanahandis' are gifted to her. She is given all presents before leaving the village as per agreement. This marks the end of balipuja celebration.

## Replacement of Bhima Khamba of Balikudia

The Bhima Khamba is a strong, large carved wooden pillar erected before the balikudia. It is symbolic the Pengo Porojas cultural life. An iron 'trisul' (triade), about 3 to 4 feet tall is fixed over its head. Once the pillar falls down, the need to establish a new one in its place arises. This is an elaborate and expensive ritual, which the Bali village bears.Generally, the Bhima Khamba lasts more than 12 years.

## Prospecting a Bhima tree

After much research the tree to make the Bhima pillar is sourced. The village elders along with Pujari go into the forest for days and conduct a prospectus examination to select a suitable Sal tree which then is declared for the new Bhima. The Pujari ties a string round the trunk of the tree and attaches a turmeric rhizome piece along with few mango leaves. This signifies a provisional selection. Later, village people including women and children visit the selected tree.

Before the tree is cut to separate the trunk, the floor space under the tree is cleaned and leveled . The Pujari draws a jantra with rice flour over the floor and places rice in Dona leaf plate with oil dhupa, sindura, ragi flour and one bottle of spirit along with the sacrifice of one chick.

After the puja, the tree is felled and branches are cleaned to carve out a single pillar. This sometimes takes 5 to 6 days whereupon it is taken to the village. The pillar is washed with turmeric water, annoted with turmeric-oil, sindura and dressed with new white cloths. The music party accompanies the procession. New clothes are laid over the floor on which the new pillar is placed and thus transportation starts. It is an elaborate procession with music and dance followed by all village members. Lot of fun on the way, the pillar reaches the village site. A deep pit of 4 to 5 feet is dug and a large 'kansachadua' or plate made up of an alloy of brass and copper is placed inside the pit. A buffalo is scarified in some places and its head is placed over the said plate along with little pieces of gold, silver, copper, iron and metal pieces. The bottom of the newly carved pillar is covered with white new clothes and then slowly dragged down into the pit and placed over the metal plate and fixed. This event is complete the day before the balipuja to start.

It is likely that 'Bali' is an ancient ritual of Jainas in Kalinga. The parables describe the Jain organisation structure in detail. Bali is a classical example of medieval attempts towards grass root organisation - one that promotes social homogeneity at a village level. The tradition has survived for more than thousand years, among these Desia people and region.

The mutha is as earliest an administrative concept as is known, and is reputed in most literature of British India period. 'Mutha' means closed palm with strong fingers. In real terms it implies to few villages who come closer with homogenous population and share common origin. Mutha heads as allocated by the past Zamindars were collecting revenues of the mutha villages and deposited to the principal functionaries.

The Bali concept is the grass root activity organisation concept propagated by Jaina teachers. The Bali mutha villages come together

and celebrate Bali. This has continued uninterrupted for centuries even under changes of culture and religion due to invaders, different religion of Kings and even British administration. Separate administrative mutha functioned with new changes, where as the Bali mutha sustained all changes. It is still alive among Pengo Porajas, Dongria Kondhs and villages administered by past Jeypore Zamindars in the Desia Country.

It is difficult to clearly demystify why Koraput is still considered to be a 'zone of relative isolation' but we believe that a difficult terrain comprising of jungles, rivers, wild animals coupled with evidences of human sacrifices uptill the 18th century by Kondhs and few others totally discouraged entry of other societies and culture to Koraput. This is hypothesis and is further augmented from the statements of Asoka, where he speaks the Atava, of unconquered land and warns the people to stay under discipline.

Remnants of 'bali' are still found outside Koraput in Cuttack town, where every year large crowd gathers to celebrate the Bali yatra wherein Orissa's ancient maritime linkages with Bali Islands, are celebrated in this unusual festival observed on the full moon day of Kartik. It is considered highly auspicious for taking a voyage to distant lands.

"Nandapuria bali ayela ayela boli boli kebuku nahi"; is a proverb in Koraput that still runs, which literally means that you cannot trust Nandapur Bali. Jeypore has a Bali patta sahi, so also in every place Bali is still common. It has been maintained as a non-political institution, so it added to its sustainability so long.

Equally, Bali celebration does not have animal sacrifice; placing an egg over Dhanhandi simply signifies a symbol of fertility.

We believe the placement of buffalo head for bhima pillar and sheep sacrifice on last day after bali is a influence of Bairaba cult and Sakti cult of later centuries and remenent of 'Toki Puja'.

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1. Thusu, N.K. The Pengo Porajas of Koraput. Anthropolgical Survey of India, Calcutta. p.80.

## Bali of Pengo Poraja



Preparing to collect and bring 'Subha bali' or 'auspicious sand'



Balibuna: Balikudia having 'Subha and Raito bali beds, leaf plates with bali and germinated seeds (bali gaja)



Jani with Tamak and Gadiahandi in Balikudia



Balidhangdi performs mock cultivation with Sambli wood made agricultural implements



'Kastadoli' on thorn bed swing perfomed by Gurumaie on 8th day of Bali.



Worship of old Bima Khamba on 9th day by Bali.



Different type of Bhima Khambas , in other Pengo village.



Arrival of 'Mundura' with Sirha seated- on to 9th day Bali



Arrival of Mundura Gadi to Balikudia



Chief Sirha who is entitled for Mundura gadi.



Jani appealing Gurumaie and Phul Bali Dhangdis who are in trance (9th day)



Sirha with his tradional attire



Gurumaie being carried on shoulders to Balipadia



Women carrying 'Baligaja' on head leaving for Balikudia in procession to reach Bali bhatta.



'Lathi' groups in procession towards Balibhatta.



Balibhatta where procession ends and women deposit 'bali changdi'



Two young men push the crowd and keep moving the procession.



'Thengua bhima' in Balibhatta



Bafuns enjoying Balibhatta dance and celebration



Families returing home from Balibhatta end of celebration

# PARENGA PORAJA

The tribe is referred in literature as Parenga, Peranga and Pareng Poraja by authors. Men are handsome and women are beautiful with fair yellow skin. The face is long, prominent thin lip, long small black eyes; well build body of women, muscular men. When grow old, wrinkles in the face gradually appear. They are medium height. Perenga are intelligent war like people but well behaved.

The women prefer to dress with long saris which is longer than Porajas and is well below the knee; but couple of years back like Gadaba women they were also using Kerang woven clothes prepared in home.

They believe that they have comedown to the present habitat through Jolaput area. They are distributed in Badel, Belaput, Otunda, Thuba, Paroja bodopodor, Hikmiput, Bheja and Kularsingh Gram panchayats of Nandapur.



Parenga Poraja couple

Villages are mostly located on highlands and preferably on foothills, which imparts good drainage of rainwater. Most village streets have stone slab pavement.

The Parengas have the following phrateries,

Khilo are Bagho or Tigers

Nag are Cobra snake

Khora are Sun

Golari are Hanuman or Indian Langur

The Parenga tribe has the following clans:

| | | |
|---|---|---|
| Muduli, Sisa, Kirsani, and Gamel | - | they come under Bagh or Khilo |
| Daten, Pujari | - | they come under Nag |
| Majhi and Rungda | - | they come under Golari |
| Hanjole or Onjole | - | they come under Sun or Surya or Khora |

The village has the following social divisions, they are :

Nayak who is the chief of the village, and a hereditary position.

Pujari may or may not be hereditary, can be elected. He looks after the village deity.

Disari is a person who gives diagnosis of spirits behind diseases of people in the village and does the treatment. They are respected and feared too.

Gurumaie is a lady who also does similar job like Disari.

Bodo roito are those who are well off large farmers in the village.

Dang gamel dhangda is the village cattle grazier who is elected annually.

Chalan is the person who acts on behalf of the village to invite people for meetings.

Sisa/Jani also do the puja.

Traditionally they visit Kendupada shrine and Srimanchal, near Visakhapatnam on pilgrimage and offer their respects.

## Parenga Poraja and Peramandi Kings of West Gangas

The Parenga tribe may be the past subjects of Western Ganga and possibly have derived their tribe name from Permandi title of Western Gangas and continued being called Peranga or Parenga.

The Parenga tribe villages are located around a small river called Issani Ganga in Nandapur region and possibly the river had derived its name from the ruling Western Gangas.

The Parenga Poraja tribe and Guttob Gadaba tribe live close by villages; and Guttob consider superior to Parenga Poraja, and the fact is admitted by both tribes. Both tribes share festivals; similar culture and language also are from Austro-Asiatic stock.

Satyavakya Kongunivarma Nolambakul-antaka Permmanadi was also known as Guttiya-Ganga (1). The Guttob name of Gadaba tribe may have come from Guttiya-Ganga.

The Western Ganga king were bearing the title of Dharma-maharajadhiraja, lord of Kovalapura, master of Nandigiri, the illustrious Satyavakya-Kongunivarma Permandi or Eregangadeva who ever meditating at the feet of the god Arhat.(2) This is evident from several Western Ganga inscriptions.

Western Ganga presence in Koraput-Baster region is postulated to be there for the following reasons and facts.

1. Kuknur plates (3) of Marasimha II (968-69 A.D.) indicate in one of the verse that:

+ "His fame had incessantly spread in all the eight quarters as far as the rivers of Mandakini and Kalinda (verse 43); moreover, he was constantly worshipping the Lord Jina and ............"

  River Mandakini is the present River Indravati, which has origin and flowing through present Koraput district, and then join Godavari river after passing through Bastar district of Chhattisgarh.

  The plate is with reference to Western Ganga ruling Dhavala visaya and Gangapati - 96,000.

2. The presence of Nolambo rulers in Nandapur region of Koraput is established beyond doubt. Kabbanahalli inscription (4) for Satyavakya - Nolambak-ulantaka-Permandi (A.D. 972-73)

denoted, 'When the illustrious Kongaunivarmma was ruling over the 96,000 country after annihilating all Nolambas'.

- Nitmiarga Ereganga, western Ganga King routed the army of the Vallabha (the Rastrakuta emperor, of Amoghavarsa I, (814-80 A.D.).Ereganga was a great devotee of the Jina. (5)

His son Satyavakya- Racamalla II succeeded him. A claim is made for him that he had got the better of such an array of rulers as those of Vanga, Paundra, Magadha, Kosala, Kalinga, Andhra and Damila in the battle of Samiya.(6)

His younger brother, Buttnga defeated Mahendra (probably the Nolambo-Pallava ruler of that name) in battles fought at Biriyuru, Sururu, and Samiya. (The Sururu may be prevent day Saluru and Samiya may be present day Chamiya). Besides, he is also described as having defeated the Kongas (probably the rulers of the Konga country in northern Tamilnadu was pleaded by Ramesh 1984 (7)) and to have captured their elephants.

The above facts prove that Nolambo were vassals of Western Ganga. The Konga referred is different than Konga; we are inclined to put the fact that Umerkote-Raighar region is known as Kavai-Konga. Dhavala visaya was contiguous to this region. The relevance can be drawn in future.

1. There is a village, close to Jholaput in Nandapur-Padua region named 'Erenga'. The village has an ancient shrine of 'Adinath', Jain deity. It is proposed that Erenga name may be due to from Nitimarga Ereganga, king of Western Gangas.Nitimarga-kongunivarman alias Eregangadeva who ever meditating at the feet of the god Arhat (8).
2. The other reference is the part played by Ereyanga in the war against Kulottunga has been noticed in the inscription of his grandson Narasimha which calls him the strong arm of the Chalukya Kings and ascribed to him victories won against Malepas (mountain chiefs), Chakrakuta,Kalinga and Dhara, besides his success against Cholas (9)
3. The major river in Nandapur is Kolaba. There is also one large village of Jhodia Poraja named Kolaba, on the banks of Kolaba river. The relevance of Kolaba name may be as followings,

Kadalur Grant (10) of Marasimha (962 A.D.) indicates that "of the king Jayaduttaranga (i.e. Butuga II), the queen was Kallabba, daughter of Simhavarman of the Chalukya family to them was born the king Satyavkya Marasimha, the brother of the king Marula (verse 34)".

So Kollaba river and village may have been named after Western Ganga queen Kallaba.

4. There are four inscriptions due to Western Gangas that denote Paruvi visaya. They come from 4th century A.D. to 799-800 A.D. inscriptions(11). We are inclined to take Paruvi-visaya as the same Paruva-desa, which was ruled by Kulottunga I, as a prince for 7 years in Koraput-Baster occupation.

The reference of Paruva visaya comes from the following inscriptions of Western Gangas.

1. Sansanakota Plates of Madhavavarman, year I(12)
2. Bendiganahalli Plates of Vijaya-Krishnavarman, Year I(13)
3. Penukonda Plates of Madhava II Simhavarman(14)
4. Kottimba grant of Yuvaraja Marasimha, Year III.,(15)

The Jain temple remnants in Umbel and Tentliput in Nandapur region is still worshiped by Parenga Pujari since time unknown strengthens the ruling of Western Gangas in the region.

Kuknur Plates of Marasimha II of W. Ganga has at Verse 60 that speaks, "To that Kalaparyya-bhatta was given by Kundanasami, the moon in the ocean of the Ganga family, who was unequalled in beauty, calmness, intelligence and prosperity, who was the follower of Butuga, etc., on the occasion of Uttarayana-Samcranti in the cyclic to the west of year Vibhava in Salca 890, the village of Addavurage, situated to the north of Kukkanura agraharand Rajapura - agrahara in Dhavala - visaya after obtaining it from her younger brother Ganga - Kandarppa ( i.e Marasimha) where he was ruling over the entire Dhavala - Visaya and Gangapati - 96,000" (16)

The above verse, reference to Dhavala - Visaya points to Kalahandi - North Koraput ( Nabarangpur ) region. The place

Rajapura can be the one in Umerkote region or may be of Chhattisgarh. The Kukkanura may be the present Koksora of Kalahandi district in Orissa.

The last lines which speaks Marasimha ruled entire Dhavala - Visya and Gangapati - 96,000, means both were contagious patch. The Dhavala visya later was in S.Kosala and Koraput ( Nabarangpur region ) to be Gangapati.

**Relationship of Western Ganga and Orissa**

The Orissa historians have proved beyond doubt that Western Ganga rulers had some kind of association in Kalinga and countries around it from time to time.

Rajguru wrote, "The W.Gangas of Mysore seems to have established matrimonial alliance with the Bhauma-Karas of Toshali. According to Dharakota plate of Subhakaradeva, (17) the Paramasuga'a, his Queen Tribhubana Mahadevi was the daughter of one Rajamalla, who belonged to the family of Nagodbhava or Ganga, and who was an important figure of the southern quarters.* While editing this plate, I have identified Rajmalla with Rajamalla-Satyavaka of the W.Ganga family of Mysore. In this connection I like to point out here that Satyavaka-Rajamalla had distinguished himself in the battle of Remiya and overcame the kings of Vanga, Pundra, Magadha, Kosala and Kalinga. (18) Stayavaka-Rajamalla ruled from 870 A.D. (19) Therefore, he is a contemporary king of either Nandavarman of G.E. 221 or his successor, Devendravarman of GE. 254. Anyway it is quite certain that the W. Gangas established matrimonial and political contact with the Ganga kings of Kalinga and the Bhuma-kara kings of Toshali. It is for this reason a copperplate grant of Devendravarman (vide No.25) was discovered from Mysore and the elephant emblem was adopted in that inscription."

Further, Panigrahi has given detail account as following to prove the fact that Queen Tribhuban Mahadevi was from W. Ganga origin. He wrote, "Devapala ruled from C. 810 to 850 A.D. and therefore his invasion of Orissa would have taken place during the reign of Sivakara II. The distress, disorder and the loss of prestige and power caused in the Bhauma kingdom by the Rastrakuta and Pala invasions appear to have been reflected in the statements recorded in the Dhenkanal Plate

of Tribhuvana Mahadevi I, dated in the Bhauma year 110 (A.D. 846) which describe the sad plight of Orissa prior to her accession. It is stated that "the Kara family had to depend upon nothing but their past glory' and that the kingdom looked like a female 'who had a distressful heart.' It is further stated that when Orissa was in such a sad plight, Lalitahara (i.e. Santikara I) 'received the palm (i.e. married) of the daughter of Rajamalladeva, the frontal mark of Southern region, who pulverized the mountain-like enemies by his thunder-like arms.' (20)

It becomes clear from the above statements that Tribhuvana Mahadevi received substantial help from her father Rajamalladeva of the southern region and retrieved the lost position of the Bhauma kingdom. In the copper-plate grant of her own son Subhakaradeva III, Tribhubavana Mahadevi has been described as the daughter of the diadem of Nagodbhavakula which in plain words means the Ganga Dynasty.(21)

Panigrahi, further wrote, "We have therefore no difficulty in identifying her father Rajamalla of the south with Rajamalla I of the Western Ganga Dynasty of Mysore, who ruled from 817 to 835 A.D.(22) Rajamalla I was a powerful king who freed the Western Ganga kingdom from the imperialism of the Rastrakutas by taking advantage of the minority of Amoghavarsa. He preserved the integrity of his kingdom and strengthened it by matrimonial alliances. In his inscriptions he has been compared with 'Vishnu in the form of a Boar, rescuing the earth from the infernal regions.' He retrieved not only the fallen fortunes of his own kingdom, but also of the Bhauma kingdom as the statement recorded in his daughter's recode indicates. It is he who appears to have put an end to the Rastrakuta and Pala domination in Orissa. Since the Bhuma year 93 (A.D. 829) falls within the reign of Santikara I, the Pala invasion of Orissa would have taken palce before this date."(23)

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13. Bendiganhalli plates, op. cit.
14. Penukonda plates of Madhava II, op.cit.
15. Kottimba grant of Marasimha Inscriptions of the Western Gangas. p.206-16.
16. Kukunur plates of Marsimha II, op .cit.
17. J..A.H.R.S, Vol. IV pp. 189-94 ff.
18. Ep. Crn. Vol XII, Intro pp. 3.
19. Rajguru, S.N. Inscriptions of Orissa , Vol II, p.346 Sewell, R and Aiyangar, S.K. The Historical Inscriptions of South India, pp. 347.
20. Panigrahi, K.C. Chronology of the Bhauma - Karas and Somavamsis of Orissa cited Mishra, Orissa under the Bhouma kings p. 28.
21. The reading Sriman-Nagodbhava-kula distinctly occurring in line 9 of two copper-plate grants (J.B.O.R.S., XVI pp. 69-83 and Plate; Misra, Orissa under the Bhauma kings, pp. 21-22 and Plate) has been read by the editor as Sriman-Nagodbhava-kula. He has taken the medial sign e of go as the and has connected it with the preceding letter N. He has not however explained how in that case the reading, instead of being Nagadbhava, will become Nagodbhava. The reading Nagadbhava gives no meaning and is moreover grammatically incorrect. There is therefore no doubt that the correct reading is Nagodbhava. Nagodbhava-Kula

can be interpreted either as the Sailodbhava dynasty or as the Ganga dynasty. The former dynasty actually existed in Orissa and was superseded by the Bhauma-Karas, but no king of that dynasty bore the name Rajamalla. The Sailodbhava dynasty ruled in the south-eastern coast of India, but our record describes Rajamalla as the frontal mark of the southern region. Four kings of the Western Ganga Dynasty, bearing the name Rajamalla, ruled in Mysore which strictly belongs to the south. Of the four, as we have shown, Rajamalla I who ruled from A.D. 817 to A.D. 853, was most powerful. He is also known to have made matrimonial alliances with other kingdoms with a view to increase the power and prestige of his dynasty. He should therefore be fittingly identified with Rajamalla described as the father of Tribhuvana mahadevi I. According to the available data Tribhuvana Mahadevi I was ruling in Orissa in 846 A.D. Rajamalla I started his reign in 817 A.D. and this shows that his daughter was ruling in Orissa after he had ruled for 29 years. Such a difference of time between the reign-periods of a father and a daughter is quite possible.

22. H.C.I.P., Vol. IV , p. 160

23. Panigrahi, K.C. op.cit.

# BHUMIA

The Bhumia tribe is mainly concentrated in Jeypore subdivision, and mostly in Jeypore, Kundra, Boipariguda, Ramagiri, Mathili blocks. However a small population also live in Nabarangpur subdivision. They speak Desia Oriya; unlike Bhottodas they do enjoy high position in the social scale.

Thurston and Rangachari (1909) cited Stuart (1891), "The Bhumias are an Oriya caste of hill cultivators, found in Jeypore Zamindari. According to a tradition, they were the first to cultivate the land on the hills"(1). They have derived their title of Bhumia, the Sanskrit 'bhumi' meaning the earth.

Bell (1945) said (2), 'they do not possess traditions regarding neither the country from which they migrated to Jeypore, nor the time when their migration took place, but maintain that they are sons of the soil." Our interrogations with members of the tribe reveal that they have come down here from Bhubaneswar. We have placed Bhumia to have come down to Kalahandi - Koraput region with Somavamsis (3).



Bhumia ladies in white dress on way to attened Dasa Ceremony of a dead

They are very peace loving people and in modern times great Bhumias like Sri Lakman Naik have sacrificed life in gallows in the fight to end the British Raj. They wear sacred thread like Brahmins and worship Birkhomba mahabrabhu, a stone pillar, 2 km away Baipariguda.We believe that the Bhumia were one time Jaina and their present life and culture points to the fact.

Bhumia are divided as Bodo and Sano groups; the Sano Bhumia are also known as Buri Bhumia or Matya who mostly live in Ramagiri and north of Malkangiri including Kudumulugumma. Now-a-days, couple of marriage between both Sano and Bodo Bhumias does take place, which some years back was forbidden.

The Bhumia are tall thin built dark complexion people, considered handsome men and beautiful women by neighbouring tribes. They are hard working settled agriculturists. On the whole, they are quite intelligent and wise people, who show cool behaviour. Bhumia tribe show collective, responsible and disciplined behaviour in the society and pursuance towards living.

The Bodo Bhumias have the following bonso or clan and are

Nag - Cobra snake

Bagh - Tiger and

Surya - Sun

Among the Nag bonso the sub-clans are Kakalpadia, Ratalia, Kaudia, Boliputia, Sandaepadia, Gundlia, Dorapatia, Jurjia, Minorbalia, Kendu, Kotia, Rampuria, Chandrapadia, Digapuria, Karlia, Masia, Serkia, Bergia, Giuria, Kandki, Pujari, Majhi, Sa-no-Majhi, Kandli, Mahalia, Udalbadia, Balia, Sindia, Bodopadia, Bagdiria etc.

Generally in a village, families of one bonso reside and marriage in inter-bonso or clan is allowed but not in intra-clan.

The Bhumia ladies have good say in family decisions, take active part in meetings and express their opinion.

The Gorihandi and Phupugaon (Kundra block) Mahavira Jaina temple deity is worshiped by Bhumia priest. The Bhumia Pujari of Goriahandi speak of caves where monks used to live fully underessed and point their finger towards Digapur village. These findings definitely points out to Jaina culture.

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# KONDA PORAJA OR CHELLIA PORAJA

The existence of Konda Poroja on hills of Koraput was shown by Bell (1945)(1). The Konda Poraja are also known as Chellia Poroja, the Chelli means 'goat' thus the community does not like the title as respectable(2) and prefer to be called as Konda Poroja. We have only come across few persons of Konda Poraja who admit as Chellia Poroja.

However, V.Kanakasabhai Pillai (1890) who translated Tamil Historical Texts mentions in Kalingattu Parani that : ( Chera) took refuge at his feet and the Chelias ( Pandyas) fled to the sea (3) . It can be conducted that the origin of Konda or Chellia Poroja was with Pandya dynasty. Moreover, it also conform that Pandyas presence on hills of present Koraput can not be ruled out.

The Konda Poraja tribe is distributed in Sonbaie and Pukali Panchyat; extending to Pottangi and Nandapur blocks. The Konda Poraja villages are located on hills (Eastern Ghat) most concentration is around Pukali



Chellia Poraja family in field

and then extending into Sunki; in the later area the villages are located around steep and tall hills. Some important villages of Konda Poraja are Badaguda, Dayanaykguda, Sisguda, Pukali and Phatu etc.

The Konda Poraja is from Dravidian stock and speaks a different dialect. They are medium height, thinly built, dark complexion people with sharp nose, thin lip and straight hair. In general they are slow to take friends in, but are cheerful and friendly people.

The tribe has the following phrateries; they are

- Hantal - Nag (cobra snake)
- Khora - Sun
- Khilo - Bag or tiger
- Dhusuri - Nag
- Pangi - a type of bird
- Burudi - Gunta log

Some claim Gumel and Hantal as phratry.

The social members of Konda Poraja community has

- Nayak
- Sisa (Pujari)
- Member and
- Gurumaie

The Nayak is the chief of the village; mostly hereditary in succession. Membor is a better off farmer with large holding in the village. Gurumaie is a lady, who generally has jolted long hair. Sisa is the pujari who perform puja in the village Gudi. The Gudi is a small isolated place in the village with stone slabs, where village deity resides, who is said to be one for welfare and health care of the village subjects. The Konda Poraja observe Bali. The Janis are priest in the villages.

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# OLLAR GADABA

Gadaba tribe has played significant role in the services of Jeypore Zamindars and considered most faithful. Thurston and Rangachari (1909) divide the (Gadba) tribe into five sections, namely, (i) Bodo or Gutob, (ii) Parenga, (iii) Otaro, (iv) Kathathiri or Kaththara, and (v) Kapu. According to them, the last two sections were found by them to be settled in the plains, originally belonged to the Bodo (Gutob) and Ollaro Gadba, having migrated from the hills. (1)

Bell (1945) has revised the old editions of the District Gazetteer. However, he has noted three sub-divisions of the Gadba in the district of Koraput, namely, the Bodo, San and Ollaro. He has further mentioned that other types (of the Gadba) are found in small numbers inhabiting the fringe of the ghats in Vizagapatnam district from Salur southward to Naraspatam. The Ollaro Gadbas are described by him to be a small community, who speak a Dravidian language, but to all outward appearances they are similar to other Mundari-speaking Gadbas (2).

The village committee has Naiko who is village head, Palas is the hereditary religious head and Disari performs evil and disease treatments. Thusu and Jha (1969) wrote, the Ollar Gadaba believe that all persons possess the soul, locally called jive. It cannot be seen by eyes but finally departs from the body when the person dies (3).

They perform 'Nandi Vate'. It has Nandi Bhoji or feast and Nandi Nanch (danu). In Gugaguda the Nandi Vate was performed by Mundagaria Sanyasi. The Sanyasi word has tinge of Jaina culture. It seems Jhodia Poraja Nandi is reflected in life and culture of Ollar Gadaba and is in changing mode due to influence of other religions.

We are inclined to believe that Ollar Gadaba has derived its name from Hollar or Haihayas, There is ample inscription base evidence to the Haihayas Parchadharla AD. 1200-1403, who ruled as a defector independent power during the 13th and 14th centuries over the Simhachalam and Panchadharala region in

South Kalinga. Yashoda Devi wrote, " Southern Kalinga formed a part of the Kalingan empire and was ruled over by a cluster of small dynasties in the south bearing South Indian names and tracing descent from dynasties in the South and owing nominal allegiance to the Eastern Ganga Emperors"(4). There is also evidence that Haihayas had conquered Chakrakote and ruined it to rubbles (5).

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# BASTAR AND JAINAS

The plain and fertile lands of Bastar in Chhattisgarh gave rise to many civilizations from ancient past. Dynasties came and left history behind. This was one of the ancient path way links, between north and south India apart from the one along coast line of Kalinga.

The river Narangi and Indravati join together near Chitrakote, a place very close to present Jagdalpur town.

River Narangi on its configuration has the village Narayanpal, is mostly inhibitive by Bhattra tribe. The name of Narayanpal has been due to its large 'Narayana or Vishnu' temple still standing on the bank of Narangi. We believe the name 'Narangi', for the river was derived from the name Narayani or Narangi and from Indrani the Indravati.

The other side of the river Indravati is the village Lohandiguda, which is just 8 to 9 Kms. from Jagadalpur town towards Chitrakuta.

At the configuration of rivers Narangi and Indravati is a patch of triangle land, stands on it, damaged fort 'Gadh Bodra'. In the past it was surrounded by deep water of the river; by now north side of the islet is closing up with soil. There is also a demolished ancient small temple with idols of Lord Vishnu and of Bhairaba well embedded in the boundary wall. At about 200 meters from the temple is the north boundary wall of the fort and on it has one Parsavasnatha idol, well placed and maintained. It is now located on stone piles at the gate way of the fort. It is about1.6 ft. length and 10 inch width; still being worshiped. We believe 'Bodra' name to the fort is derived due to major tribe of the area the 'Bhattras'.

Coming towards the village Narayanpal from the God Bodra there is one shrine named Gudi. It is a Bhairabi shrine.  It has a small yard with a wooden gate to enter in. The yard has a thorny swinging with open nails embedded on a wooden plate where on occasions of celebrations, lady priest climbs over the thorny plate and swings.

Kuruspal village is located at about 2 Kms from God Bodra. It is a village inhabited by Gond tribe. Some years back one of the families

during ploughing unearthed an idol of 'Mahavira' nicely carved out on granite stone. The image is being worshiped by the villagers and is with the family who had discovered it.

The Bhiraba Gudi signifies the past historical linkages to Jaina. Then there after was the advent of Vasinavism, and that was well established along with the Narayanpal temple.

There is a small Jaina temple maintained by Marwari business community in Jagdalpur town, who have collected about four Jaina idols from different parts of Bastar and are worshipping the same in the said temple. A brief description of the Tirthankars with photographs has been given in the book.

# NANDAPUR

Nandapur is located on the banks of the river Isani Ganga or Gangeshani. There are numerous archaeological remains left in the place, notably the Batrisha singhasana, innumerous Jain vestiges in and around the place. There are no direct evidences so far from inscriptions, what ever is known has come from other sources and places. People are of the opinion that much of the present idols and deities reported from Jeypore was due to Nandapur and were transferred during shift of capital. There is evidence that at least twice the Nandapur was capital of Suryavamsis and was shifted once to Narayanapatna and the last to Jeypore.

K.B.Singh Deo (1938) had given a detail account of Nadapur Kings, later known as Jeypore Zamindars in his book entitled, 'Nandapur- A Forsaken Kingdom' (1). He has given a detail account of the archaeological remains, history related to the Sankara Dynasty and their relation to Silavamsi Kings and the Bhupatis of Madgole of Oddadi. The account of the Sankara Dynasty of Nandapur is from Vinyako Deo who succeded by marriage to the only daughter of last Silavamsi King of Nandapur in 1443 and assumed the title of Nandapur Bhupati; ruled upto 1476 (2).

The history of Nandapur has remained obscure before Silavamsa and Matsya of Oddadi, due to lack of proper inscriptions and records. It is well documented fact that Koraput-Bastar remained part of the Trikalinga and the subject has been detailed out in one of the chapters. The archaeological evidence, especially the Jaina monuments do give a historical prospect to the Nandapur and is definitely earlier days to 9th century. The Eastern Ganga had played major role in Trikalinga and we have postulated the role of Western Ganga in this region. But though the region came under the sway of Eastern Chalukyas and the Chodas had occupied Koraput-Bastar so also the Western Chalukyas they did not leave any significant event in Nandapur and seems to have remained in the Nowrangpur and Kakrigumma tract extending into Kalinga.

## Hathigumpha Record and King Nanda

Hathigumpha record in l. 6 lines states, "And, in the fifth year (His Majesty) caused the aqueduct that had been excavated by King Nanda three hundred years before, to flow into (Kalinga) nagari through Tanasuli (very likely Tosali)". (3)

King Nanda is identified with Nandivardhana (4)

Majumdar and Altekar wrote, "One may point out in this connection that a king of the Nanda dynasty of Pataliputra is associated with Kalinga in the Hathigumpha inscription of Kharavela and that a Nanda or Nandodbhava family is known to have ruled in the Jeypore – Nandapur region of Orissa, at least from the ninth century A.D. (5)"

The presence of Magadhia Gaudo in Koraput, especially around river Muran and Nandapur as well as the Nanda Gaudo in Kalhandi-Koraput region strengthens the above theory.

## Pravhavati Gupta and Nandapur-Nandvardana

The Pravhavati Gupta, the daughter of Chandragupta Vikramaditya II had married to Rudrasena II of Vakataka dynasty (c.375-414) (6) and their country was extended up to Krishna; and their capital was Nandapur-Nandivardana. It is established that her kingdom's capital at Nandapur, is probably the same as Nandapur township in Koraput district (7).

## Nanda or Nandodbhava family Ruling Jeypore-Nandapur

D. C. Sirkar wrote, "Another king of the same family (Pitibhakatas) seems to have been Maharaja Nanda- Prabhanjana-varman whose Chicacole Grant bears the word Pitibhakta on its seal. The king is described as 'the lord of the entire Kalinga Country'. His charter was issued from his vasaka at the victorious Sarapallika.Although Nanda- Prabhanjana-varman is associated with the Pitibhakta of Simhapura, it is tempting to suggest that his name indicates Prabhanjana-varman of the Nanda family to which he may have been related on the mother's side. We know that a ruler of the Nanda dynasty of Pataliputra is associated with Kalinga in the Hathgumpha inscription of Kharavela. A Nanda or Nandodbhava family ruled the Angul-Dhenkanal region of Orissa from the ninth century, and another

branch of the family flourished probably in the Jeypore- Nandapur area of the Koraput District at a later date."(8)

**Krishana Deva Raya of Vijayanagar Empire in Nandapur**

The Bisna Poraja family play vital role in performing the age old Holpoda celebration of the Nandapur under the past dynasty is well documented (Kornel, 1999) (9). There is mention of Bisnaga King and Bisnaga city in chronicle of Fernao Nuniz, 1535-37, that is cited by Robert Sewell (1900). The Bisnaga is referred to Narsymga i.e. Narasingha Raya of Vijayanagar (10). Nandapur had fallen in the hands of Vijayanagar Kings in the past. According to Robert Sewell, Krishana Deva Raya (Bisnag king) of Vijayanagar was present in Symamdry, the present day Simhanchalam and halted for six months. (11).So we conclude that the Bisna Poraja is official priest employed by Vijayanagara king and continue to perform the duty under Nandapur Kings.

**Gunaga Vijaditya (844 -888 A. D.) and Vijayaditya IV Kollabhaganda (922A.D.)**

The Trikalinga came into the control of Eastern Chalukyas from the period of Gunaga Vijaditya. He had reduced the Chakrakote to ashes. After him it was Chalukya Vijayaditya IV is said to have ruled only over the Trikalinga-atavi or the forest tracts belonging to Trikalinga in addition to his ancestral kingdom of Vengi (12). He lost Trikalinga to Vajrahasta II.

**Vijayaditya RajamahendraAmma II (945-970 A.D.)**

Amma II succeeded Raja Bhima, his father and ruled for twenty five years. He patronised the Jaina ascetics of Nandi and Addakaligacchas faith being himself a worshiper of Maheswara and a great patron of Kalamukha Saiva faith (13). During his period Jaina faith was popular in Andhra country and is said to have contributed the growth of many Jaina vassadis including that of Ramatirtham in Vizianagram. A favourite mistress, Chamekamba was a lay pupil of Arhanandi Jaina -Sidhanta. Amma II had taken shelter in Kalinga and this part is not

clear yet and we think that he was in the Desia Country region of Trikalinga.

The interaction of major dynasties like Eastern Ganga, Western Ganga, Eastern Chalukya, Choda, Western Chalukya and Chindaka Nagas even the minor dynasties of South Kalinga needs attention with relation to Nandapur history. The future research in the topic will be informative.

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## Annexure I

# Narayanpal Stone Inscription of Gunda Mahadevi

The Saka Year 1033

**By Hira Lal, B.A., M.R.A.S., Nagpur.**

Naryanpal is a village 23 mile north-west of Jadalpur, the capital of the Bastar feudatory state attached to the Chhattisgarh Division of the Central Provinces. It is situated on the right bank of the "splendidly picturesque" Indravati, one of those minor rivers of India than which none is more interesting.(1) It "traverses the most untrodden regions of the peninsula. Here in the deepest recesses of the wild forests which cover the Mardian hills, is the home of the Gond races-one of the aboriginal Dravidian peoples, whose origin is indistinct; a people who still erect rude stone monuments and use stone implements, unwitting of the procession of the centuries and the advance of civilization to their borders." And yet the very place which has with any of the civilized provinces of those times. At least such seems to be the irresistible conclusion from the discovery of the antiquarian remains left by the forgotten Nagavamsi kings of that little known state. Narayanpal is one of those places which enjoyed celebrity in their times, a place to which "people of various countries restored," and which instead of having a long row of wooden peg gods, which now adorn the village turf, possessed the temple of Narayana, "the basket of the gems of knowledge" which no doubt the residents duly picked up. The Indravati was to Bastar what the Narmada has been to India, the separating boundary between the Aryan and the Dravidian peoples.

Our inscription being found in Narayanpal on the north bank of the river is therefore in Sanskrit characters. Its discovery is due to the efforts of Rai Bahadur Panda Baijanath, B.A., who kindly sent me five impressions. Another impression has since been prepared by Mr. Venkoba Rao of the Madras Archaeological Survey. I have made use of all these materials for my edition. The inscription is engraved on a stone slab, standing near the temple of Narayana, to which it belongs. In this temple there is still an exquisite image of Narayana, 2'high.

Above the ground the slab measures 7' 4" x 2' 3", and the writing covers a space 5/ 9" x 2/ 2", including the imprecatory figures and the additions to be referred to presently, but leaving out the top Sri Maha. The original inscription apparently contained only 35 lines, beginning with Svasti Sahasra-phanamani and ending with mamagala maha-sri, underneath which the usual imprecatory figures of a cow and a calf, the dagger and shield, the sun and moon and the Siva linga, the meanings of which I have elsewhere explained, were carved.

The language of the inscription is Sanskrit prose, except the two imprecatory verses in lines 33 to 35, and the characters as stated before are Nagari. They are boldly written but the size is not uniform throughout. While in the top line Sri-maha, they are as big as 2 1/2", the average size in the first four lines is 1 5/8".

The inscription records the grant of the village Narayanapura to the god Narayana and some land near the Kharjuri tank to the god Lokesvara, and it is dated in the Saka year 1033 on Wednesday, the full moon day of the Karttika month in the Khara samvatsara, corresponding to the 18th October 1111 A.D. The donor was Gunda Mahadevi, the chief queen of the maharaja Dharvarsha, the mother of Somesvaradeva and the grandmother of Kanharadeva, who was then ruling after the death of his father, as stated in line 17. The dynasty claims to be Nagavamsi of the Kasyapa gotra and to have a tiger with a calf as their crest and to be the lords of Bogavati, the best of cities. There can be little doubt that it was connected with the Sinda family of Yelburga. The birudas of the two are strikingly similar. The Sindas also claim to be Nagavamsodbhava, born of the race of the Naga (cobra), and the lords of Bhogavati, which city is a mythical place in the nether world. The discoveries hitherto made show the existence of the rule of the family at the diagonally opposite corners of this state, viz. south-west and northeast. I feel confident that if we could "explore the serpent city well," We should find at least a replica of it somewhere is the Nisam's dominions in a position intermediate between these two points. The Ramayana seems to confirm this, for Rama's route to Lanka lay between the two and passed through Bhogavati.

## Text.

### Sri maha.

1. Om! Svasti sahasra(sra)-phanamani-kirapa-nikar-avabha {su).
2. ra-**Nagavams-**odbhava-**Bhogavati**-puravar-esvara-sa-
3. vasta-vyaghra-lamchhana-Kasya (sya)pa-gotra-prakati-krita-
4. vijaya-ghoshana-lavdha(bdha)-visva-visvambhara-paramesvara-para-
5. mabhattaraka-Mahesvara-charana-kamja-kimjalka-pumja-pimjarita-bhramarayamana-satya-Harischam-
6. dra-sa(sa)ran-agata-vajra-pamjara-srimad-rajabhushapa-maharaja-**Dharavarshadeva**-pad[a]-
7. nam pattamahadevi jagad-eka-mata sa(sa)sana-patta-dara nama namats(to) Gam-
8. ga-jala-[dhau]ta-parama-pavitra-krit-ottamamgi-**Dharavarsha-**mahesvar-Arddhangi-pa-
9. [rthi]vemdra-kul-amgana Parvvati-bhasura charu-bha[gira]thi parama-pativarta
10. chara(ru)-Aramdhuti(Arumdhati) Saujanya-Sarasva(sva)ti-sa(sa)ranagata-rakshamani va(ba)madhu-chintamani
11. sauviney-abhina[v]a-Savitri ksha m-odara-dharitri srimad-**G[u]nda-mahadevi** a-
12. sam putra-namna sahasra-phan[a]-mani-kirana-nikar-ava[bha]sura-Nagavams-o2-
13. dbhava-**Bhogavati**-pura[var-esva]ra-savatsa-vyaghra-lam[chha]na-ka[sya](sya)pa-gotra-prka-
14. ti-krita-[vija]ya-ghoshana-[lavdha](bdha)-visva-v[I]svambhara-paramesvara paramabhatta-

15. raka-Mahesvara-charna-kamja-kimjalka-pumja-pimjarita-bhramarayamana-sa-
16. tya-Harischamdra-sa(sa)ran-agata-vajra-pa[m*]jara-prati[ganda]2 -bhairava-srimad-raya-
17. bhushana-maharaja-**Somesvaradeva**(ve) sva(sva)r-ggate tesham putrasya asam nap[tuh]
18. samsta-rajavali-vi[rajyama]na-[sr]imad-vira-**Kanharadevasya** kalyana-vijaya-ra-
19. jye **Saka-nripa-kal-atite dasa-sata-trayat**[ri]ms-adhike3 **Khara-samvatsare Kartti**-
20. **ka-paurnnamasyam vuddha(budha)-va[re]** samsara-samudr-o[t*]tarana-taramdaya jn[a*]na-ratna-karamda-
21. ya svargg-arggal-odghatana-karaya srima[n-N]arayana-devaya srimad-**Gundamahad[e]vya**
22. sakalam=a[n] ityam=adhruvam=asa(sa)svatam drishtava svargg-arggal-odghatan-arthe **Narayanapuro**
23. nama gramo nana-desiya-jan-[a]kirnnas=chamdr-arkka-sthity-udadhi-kalam yavat
24. pradattah tatha sri-Lokesvaradevaya **Kharjuriva(ba)madha**-samipastha bhumih pradatta
25. Srimat-pregada Adityamapenna4 bhattanayaka Prontiyo5 karana6 **[Ku]driyama-**
26. Virama nayaka Somana nayaka Ramanakasana nayaka M[a]raya bhamdari
27. Aitana sadhu **Vakomaraya** Etesham bhu[mih] akarena pradatta [Sa]-mara-sreshthi7
28. Chha[dru] vamaua8 sreshthi **Ghughi Sridhara sadhu Nanu** kosa[ja] Pala[su] Padmasi-
29. **nivira** mali Goi[m]dapratra9 tail[I]ka [Ja]sadhavala vavu(babu) Milapi navejanam [du]
30. pala[ghi]ka sa[mri]darana Dhavala m[a]niya[sthi] sri-V

[a]sadeva etair=[griha-ve]-

31. taka-r[u]peuna sriman-Narayana-deva-padeshu sada sth[a] tavyam karam cha datavyam
32. sri(i)mat-pamdita-**Purushottamaya** grama-nilaya-nada-sarvva-va(ba)dha-pariharena chamdr-a-
33. rka-kalam pradatta Savadattam paradattam va yo hared9reta0=vasumdhara[m] [ *] sa vishthayam kri-
34. mi(mir) [bhu]tva kulajai[h] saha sidati I Tadaganam sahasre (sre)na as(as)-
35. na cha [I*] ge(ga)vam koti-pradanena bhumi-hartta na su(su) dhyati II Mangala maha sri
36. a. Suradhara Ranaviraya Bhumi pradatta
37. a. Skarena.
36. b. Adhikari Chhadrukasya bhumi akarena
37. b. data KK Brahmau [jha}kasya bhumi data sasa(sasa)-
38. b. nam akarena Ma[ha]ndaka-
39. b. sya tatha [Kanharasai]
40. b. Nagak[u]la[madhva]ra e-
41. b. tesham bhumi aka-
42. b. rena data pri(pri)thuna
39. c. Bhattara
40. c. ka Bhava.
41. c. [de] vaya
42. c. bhumi akarena data
43. d. Savsti Sri-Dharana-mahadevi-[varyya] sarvva-va[dha]-pariharena aka(re)-
44. d. ua bhumi data deva-sri-Narayanasy=arthe Mahanaka Devadasa
45. d. [Jaggati] kk Sadhu Himasutta de[dunanita ?] Lakhmana Chaudhri
46. d. [sri]-**Dharana-mahade bhumi** [dataru ara sri de sasana datta9] bhumi data k akarena

## TRANSLATION

(Lines 1-6) Hail. The patta-mahadevi of the Maharaja **Dharavarshadeva**, who was born of the Nagavamsa, resplendent with the mass of rays of thousand hood-jewels; who was the lord of Bhogavati, the best of towns; whose crest was tiger with a calf; who was of the whole earth; the Paramesvara, Paramabhattaraka; who was like a bee rendered yellow by the collection of pollen of the lotus feet of Mahesvara; who was a Harischandra in truthfulness; who was an adamantine cage (of safe refuge) to those who sought his protection, a glorious ornament among kings;

(LI. 7-11) (she who was) the only mother of the world, called the turbaned queen consort (chief consort); whose head was wholly sanctified by being washed in the water of the Ganges; who was (as it were) half the body of **Dharavarsha** (just as Paravati is half the body of) Mahesvara; a noble lady of royal birth; resplendent (like) Parvati; beautiful (like) the Ganges; who was exceedingly devoted to her husband; a lovely Arundhati, a Sarasvati of goodness; an amulet for those who sought her protection; a magical gem to her relatives; a new Savitri of good breeding; capable of liberal support like the earth (was) Gunda-mahadevi.

(LI.12-17). After the **Maharaja Somesvaradeva,** who was known as her son; who was born of the Nagavamsa, resplendent with the mass of rays of thousand hood jewels; **who was the lord of Bhogavati,** the best of towns; whose crest was a tiger with a calf; who was of the Kasyapa gotra; who had made his shout of victory universally known; who had acquired the whole earth; the Paramesvara, Paramabhattaraka; who was a Harischandra in truthfulness; who was an adamantine cage (of safe refuge) to those who sought his protection; who was terrible to the refractory (or, rivals), a glorious ornament amongst kings,

(LI. 17-24) had gone to heaven; in the auspicious and victorious reign of his son, and her grandson, the illustrious hero Kanharadeva, resplendent in the row of all kings, when (the year) ten hundred increased by thirty-three of the eara of the Saka king had expired, in the Khara samavatsara, on the day of full moon of Karttika, on a Wednesday, the **village Narayanapura,** full of people come from various countries, was given by the illustrious Gunda-mahadevi for so long as the moon, the sun, the earth, and the ocean endure, to the glorious **god Narayana,** who is a verry for crossing the ocean of transmigration, who is a basket (full) of

the gems of knowledge, who opens the bolf of heaven's (door), seeing that everything is transient, unsteady and inconstant, in order to open the bolt of heaven's (door). Likewise the land near the **Kharjuribandha-tank** was given to the **glorious god Lokesvara.**

(LI.25-33) The illustrious minister Adityma Penna, the bhattandyaka Proutiyo, the Karna Kudriyam Virama1, the nayaka Somana, the nayaka Ramanakasana, the nayaka Maraya, the bhandari Aitana, the sadhu Vakomarya. The land of these was given revenue free. The sereshthin Samara, the brahmana Chhadru, the sreshthin Ghughi, the sadhu Sridhara, the kosaja (cocoon producer) Nanu, the mali Palasu Padmasinivira, the oilman Govinda-patra, the babu Jasadhavala, Milapi . . . . the glorious Vasudeva : these should always remain at the feet of the glorious Narayana as grihavetakas, and the tribute should be paid to the illustrious pandit Purushottama. The land has been given free from all obstructions incumbent on the village, the nilaya, and the nada, for so long a time as moon and sun endure. (Here follow two imprecatory verses.)

L.35. (Let) great happiness (attend). Hail.

Li. 36a-37a. Land is given to the sutradhara Ranavira, free from taxes

LI, 36b-42b) The land of the adhikarin Chhadruka is given, free from taxes. (Also) that of Brahamaujaka as a grant, free from taxes. The land of Mahandaka, Kanharasai, and Nagakulamdhvara is given, free from taxes.

Li.39c-42c). To bhattarka Bhavadeva land is given free from taxes.

LI. 43d-46d) Hail. The illustrious **Dharana-Mahadevi** gave land for the sake of the god, the illustrious Narayana free from all obstructions, and free from taxes. (Witnesses are) Mahanaka, Devadasa, Jaggati, the sadhu Himasutta . . . . . Lakhmapna, Chaudhari. The land was given by the illustrious **Dharana-Mahadevi** free from taxes. The land was given by the queen consort free from taxes.

We authors are of the opinion that the above descrition is close to Narayana Temple complex located in Jeypore, Koraput instread of Bastar as suggested by Hira Lal.There are two Khajuribandha in undivided Koraput district,one is at Ancholagumma and the other is at Jeypore.Locally the word bandha mens pond.Close on the western bund of Khajuribandha still stands the famous Lokesvara Shiva Temple.About 500 yards from the place, to the west is the Narayana Temple Complex.

It has the age old Narayana Temple and at 25 yards from it is the Bhagabati Temple of which detail description is given in the earlier chapters. Now a new Jaganatha Temple has been constructed inside the complex.In the past the area was known as Naryana Temple Sahi and later renamed as KumarBidyadhara Singh Deo Road.

On the basis of the Naryanapal Inscription of Gunda Mahadevi we are of the opinion that Bhagabati Temple of Jeypore was the tutelary goddess of Nagavamsi dynasty and thus was established before the issue of the said grant i.e. 18th October,1111 A.D.

As per description in LI. 17-24 indicated above, we identify the place mentioned is present day Jeypore of Koraput district in Orissa.The Lokesvara Siva temple is still located on the western bund of Kharjuribandha tank, the Narayana Temple is about couple of yards from the Lokesvara Siva Temple.Bhagabati deity is housed and worshipped in the Narayana Temple complex. The area was earlier known as Narayana Temple Street. The Jeypore is contagious to Bastar, thus it can be that Nagas in the past ruled the region. So it can be concluded that the inscription of Narayanapal Stone Inscription (E.I. ., IX, pp 161-162) is pointing to Jeypore alone. Thus it can be concluded that Lokesvara Siva Temple, Narayana Temple and Kharjuribandha tank were established by A.D.1111 and is going to complete 900 years by 2011. However we are of the opinion that the Bhagabati deity of the temple may be older than the inscription date as the Naga or Chhindaka dynasty were of 'Kasyapa-gotra' and assumed the title of Bhogavatipura Varesnara, the lord of 'Bhogavatipura'. Their tutelary goddess was Manikyadevi or Manikeswari. The daiety'Bhagavati' of Jeypore was shifted from Kotpad region to the present location is that claimed by local pundits. She may be the tutelary goddess of Naga dynasty. The metal Lion statue before Bhagavati deity may signify the Naga family crust of tiger with cub of their emblem; this can only be established from the age of the said craft.

## References:

1. Narayanpal Stone Inscription of Gunda Mahadevi. No. 49; E.I.,IX. 311ff,161-162& 311-316.

## JAINA PHOTOGRAPHS



DM-36, Bhairabasingpur Mahavir, Jeypore Museum (J.M.)



Gomedha and Ambika Bhairabasingpur (J.M.)



DM-36 Rsabhanatha (J.M.)



DM-24 Rsabhanatha (J.M.)



DM-26 Rsabhanatha Kotpad (J.M.)



DM-14, Bhairabasingpur Rsabhanatha (J.M.)



DM-29, Tirthankara ,Kamata (J.M.)



DM-9, Bhairabasingpur Rsabhanatha (J.M.)



DM-11 Parsavanath, Jamunda (J.M.)



DM-31, Tirthankara, Bhairabasingpur (J.M.)



DM-13 Mahavira, Jamunda (J.M.)



DM-36, Rsabhanantha, Bhairabasingpur (J.M.)



DM-21, Ambica, Bhairabasingpur (J.M.)



DM-41 Tirthankar, (J.M.)



Rsabhanath, Charmula (J.M.)



DM-64, Rsabhanatha, Bhairabasingpur (J.M.)



DM-25, Rsabhanatha, Bhairabasingphur (J.M.)



DM-6, Ajitanatha damaged, (J.M.)



DM-5, Ambika, Bhairabasingphur (J.M.)



DM-10, Parsvanatha, (J.M.)



DM-65, Charmukha, Kamata (J.M.)



Parsvanatha, Jeypore Musume (J.M.)



Re-constructed Jaina Temple, Subaie



DM-40, Rsabhanatha, Kamta, Jeypore Museum



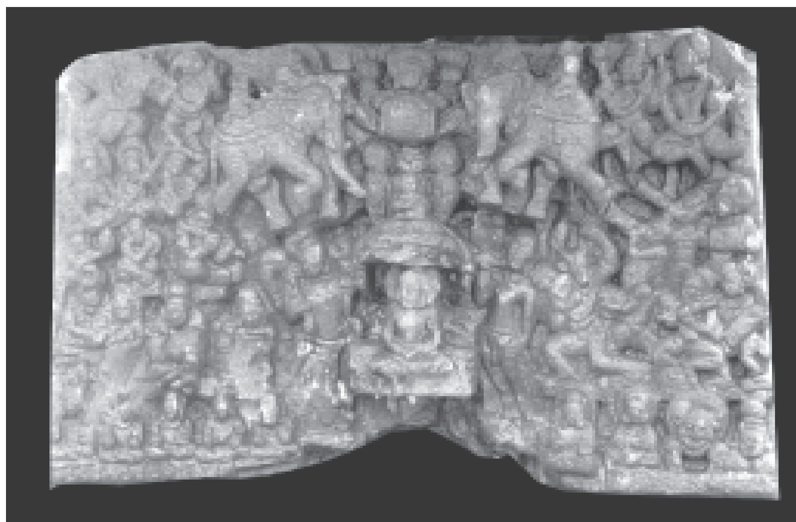
Rsabhanatha, Subaie



Chakresvari, Subaie



Cakresvari, Asana Panel, Subaie



Cakresvari, Head panel, Subaie



Rsabhanatha in a village, Koraput



Tirthankara



Rsabhanatha, Subaie



Rohini, Subaie



Rohini,Subaie



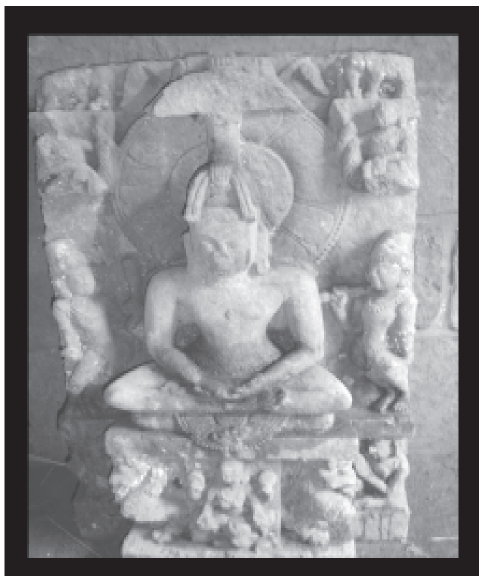
Rsabhanatha, Subaie



Rsabhanatha, Subaie,



Mahavira, Subaie,



Rsabhanatha,Subaie



Rsabhanatha,Subaie



Ajitanatha



Mahavira, Demolished temple, Second site Subaie



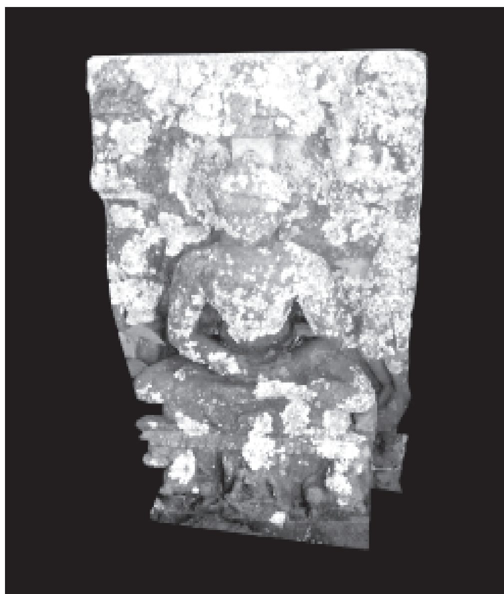
Trithankara, Umbel in Nandapur



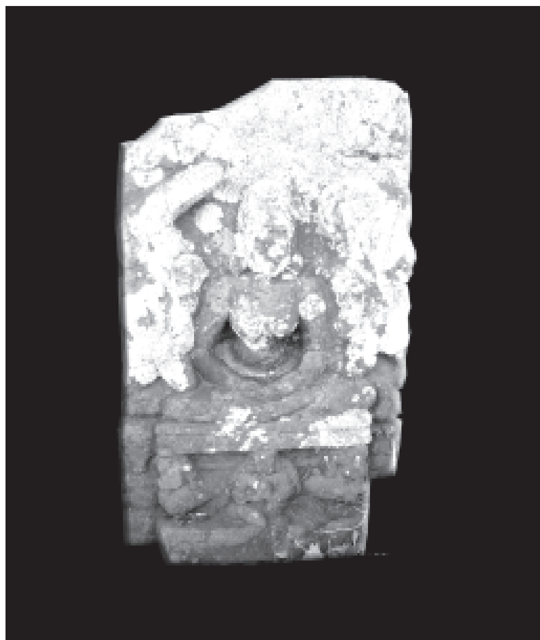
Rsabhnatha, Umbel



Mahavira, Umbel



Mahavira, Umbel



Rsabhanatha, Umbel



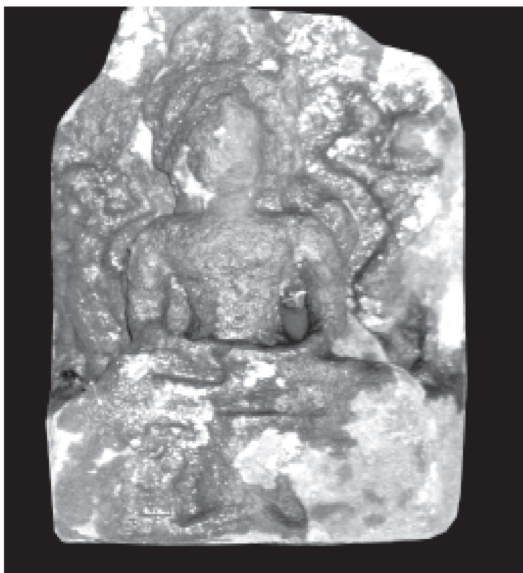
Tirthankara, Umbel



Ambika, Umbel in Nandapur



Yaksa  Gomedha& Yaksini Ambika, Umbel in Nandapur



Parsvanatha, Banamaliput, Nandapur



Injanpur, Jaina Idols



Tirthankara, Banamaliput



Injanpur, Jaina Idol



Rsabhanatha, Padua

# CHATUA



Yaksa Gomedha and Yaksini Ambika in Chatua, Nandapur

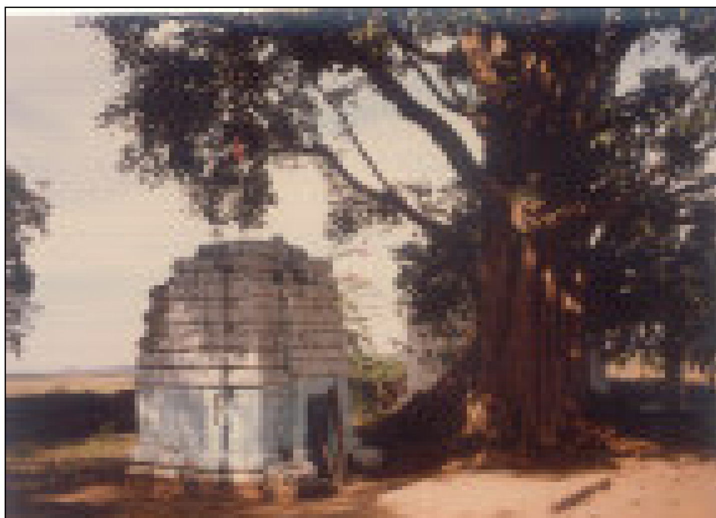


Rsabhanatha, lower panel ,Chatua in Nandapur



Rsabhanatha, Chatua in Nandapur

# DEORLI



Rsabhanatha Temple, Deolri, Ambavalli in Kotpad



Rsabhanatha, Deorli
in Kotpad



Ambika, Deorli Ambavalli in Kotpad area



Deorli Jaina Temple and Bhattra tribe Pujari

# DEVA HONJOR



Rsabhanatha, Deva Honjor in Nandapur



Rohini, Deva Honjor in Nandapur



Deva Honjor



Cakresvari, Deva Honjor in Nandapur



Ambika, Deva Honjor in Nandapur

# JAGDALPUR



Ajitanatha Jaina Temple Jagdalpur in Bastar



Vasupujya, Jaina Temple Jagdalpur in Bastar



Mahavira, Jaina Temple Jagdalpur in Bastar



Parsvanatha, Gadh Bodra, Bastar



Mahavira, Naryanpal, Bastar

# JAMUNDA



Rsabhanatha, Jamunda in Jeypore



Parsvanatha, Jamunda in Jeypore



Mahavira, Jamunda in Jeypore



Parsavanatha, Jamunda in Jeypore



Rsabhanatha with Tirthankaras in Jamunda



Mahavira of Jamunda



Chandraprava of Jamunda



Chakresvari of Jamunda



Ajitanatha, Bhagabati Temple, Jeypore



Santinatha, Bhagabati Temple, Jeypore



Tirthankara, Bhagabati Temple, Jeypore



Vimalnatha, Bhagabati Temple, Jeypore

## KACHELA



Mardul Pakna of Kachela



Yaksa Gomedha and Yaksini Ambika in Kachela



Ambika in Kachela



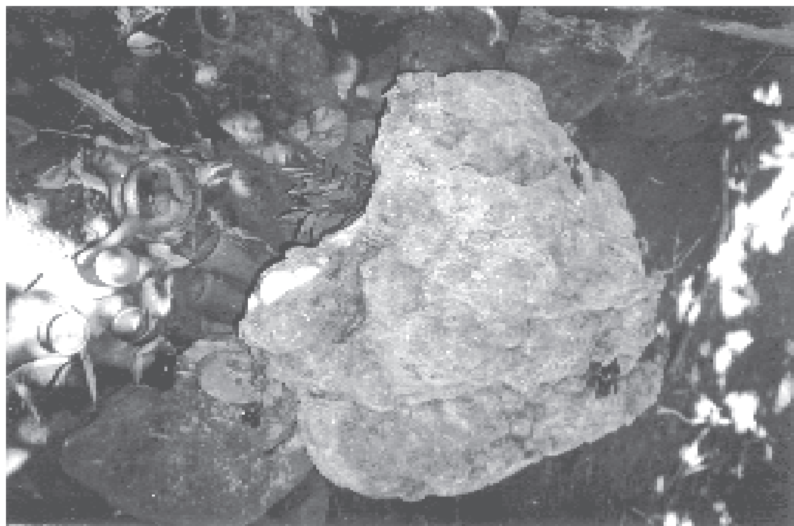
Ambika, Kachela



Unidentified objects in Kachela Jaina Temple ruins



Santinatha in Kachela



Unidentified objects in Jaina Temple ruins of Kachela



Rsabhanatha in Kachela



Gadi or Siddha- sila in Kachela Jaina Temple ruins



Mahavira in Paliva



Principal Jani of Kachela Jaina temple.



Jhodia Poraja, Principal Jani's family, Kachela



Rohini? in Subaie



Tirthankara in Kachela



Gomedha and Ambika, Kachela,



Mahavira in Phupugaon, Kundra

# PALIVA



Gomedha and Ambika, Paliva



Prasvanatha in Paliva



Cakresvari, Paliva



Ruins of Jaina Temple, Paliva



Rasabhanatha in Kachela

# PHUPUGAON



Gajalaxmi in Phupugaon, Mahavira Temple, Kundra



Rsabhanatha in Phampuni



Jaina Temple Rear View in Phupugaon, Kundra



Jaina Temple Front View in Phupugaon, Kundra



Tirthankara in Kenduguda



Chandraprava? or Budha ? in Phampuni, Jeypore



Tirthankara in Phupugaon, Kundra



Kirtistambha before Jaina Temple,Phupugaon, Kundra



Tirthankara or Budha ? in Borigumma



Mahavira ? Budha? in Borigumma



Parsavnath, Bhairabasingpur



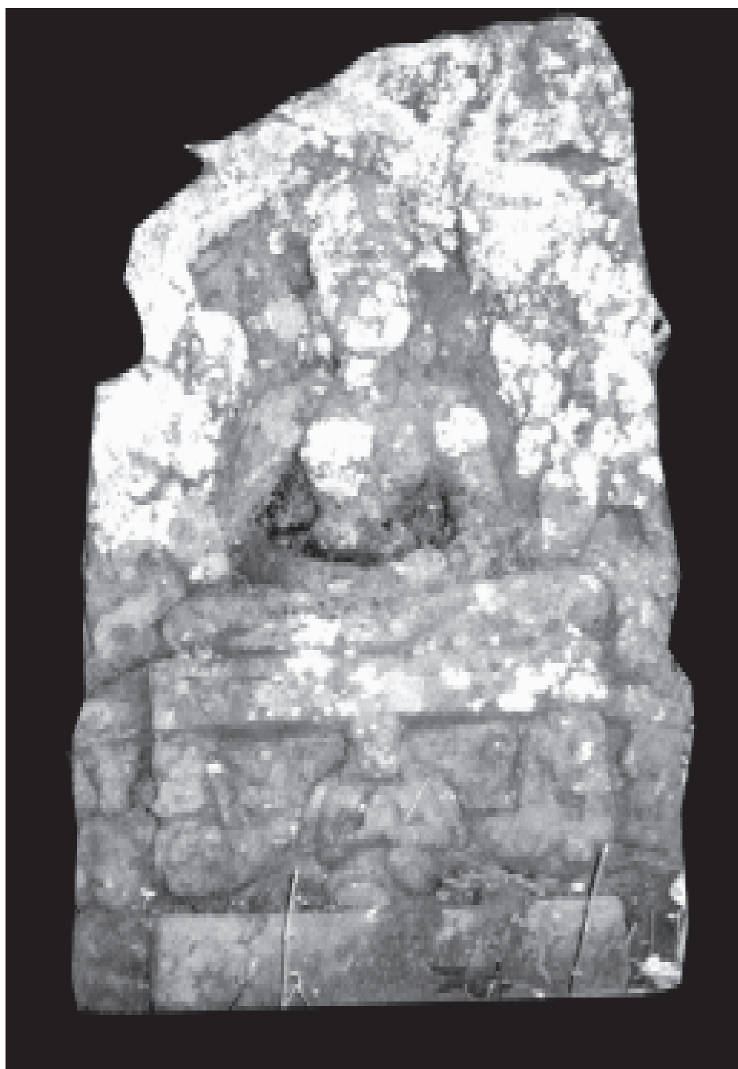
Tirthankara in Goriahandi, Kundra



Rsabhanatha in Erenga, Jalaput



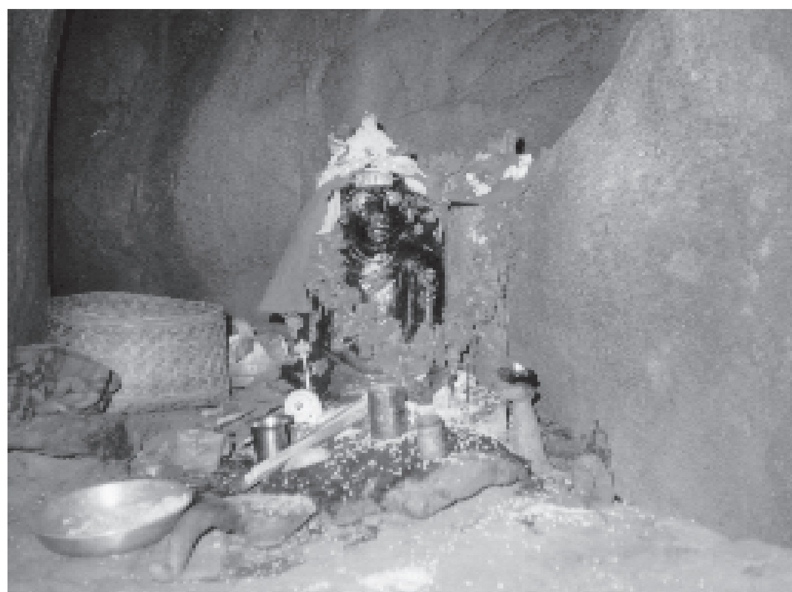
Pair of Feet in Kashipur-Rayagada



Sambhava,Umbel



Stone Inscription at Bhadrasila Padara, Umerkote



Tirthankara in Chikima Cave in Jeypore Block



Rsabhanatha, Gangadei Temple, Jeypore



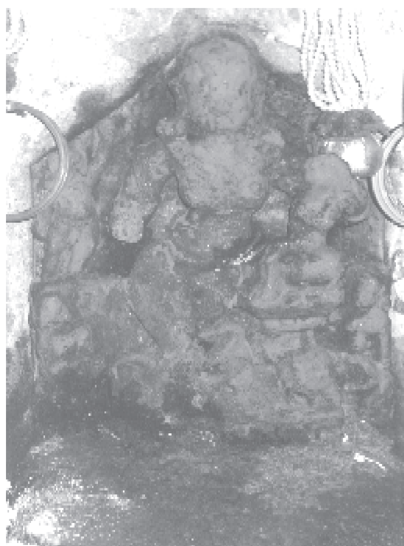
Ambika, or Budhist Hariti ? Nilakantheswara Temple Jeypore



Tirthankara , Gangadei Temple, Jeypore



Tirthankara , Gangadei Temple Jeypore



Ambika? or Budhist Hariti? , Gangadei Temple Jeypore



Rsabhanatha, Gangadei Temple, Jeypore



Pair of Feet, Gangadei Temple Jeypore



Rsabhanatha, Bhairabasingpur



Rsabhanatha, Kali temple, Jeypore, Dist. Koraput
( Copyright R.P.Mahapatra )



DM-40, Rsabhanatha, Jeypore Museum



Mahavira in Nilakantheswara Temple Jeypore



Carved Elephant, Nandapur



Carved Elephant, Karnataka Gulberga Museum



Chandraprava, Nilakantheswara Temple, Jeypore



Tirthankara , Nilakantheswara Temple, Jeypore



Bhagabati Chakresvari Bhagabati Temple, Jeypore



Tirthankara of Bhagabati Temple, Jeypore



Santinatha of Bhagabati Temple of Jeypore



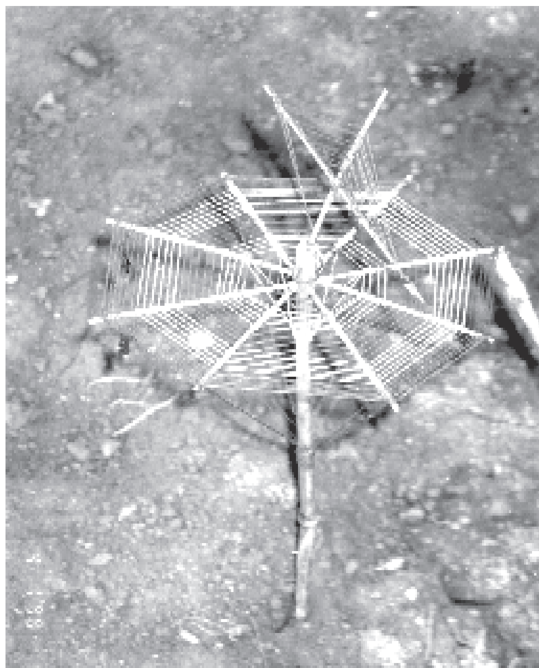
Mahavira, Bhagabati Temple, Jeypore



Rohini of Bhagabati Temple, Jeypore



Yaksas in Paikapada Temple, Rayagada



Umbrella in Bhattra tribe puja site at Deorli



Pengo sacred drum in Bali House



Kirtistambha, Dangria Kondh



Jaina Nisadhi (memorial pillars) for women in a
Jhodia poraja village, Nandapur



Nisadhi stone, a recent memory to a lady in
Jhodia poraja village of Kundra

## Konga Jaina Center



Ajitanatha and Sreyamsa,Konga



Jaina Temple rebuilt, Konga



Mahavira, Konga



Yaksa Gomedha and Yaksini Ambica,Konga



Tirthankara,Konga

